



THE MARIA CURIE-SKŁODOWSKA UNIVERSITY –
COLUMBIA UNIVERSITY PRESS CONRAD PROJECT

CONRAD'S FOOTPRINTS

SEVENTH INTERNATIONAL JOSEPH CONRAD CONFERENCE
INSTITUTE OF MODERN LANGUAGES AND LITERATURES
MARIA CURIE-SKŁODOWSKA UNIVERSITY,
LUBLIN, POLAND
20-23 June 2022



under the patronage
of the European Parliament

ABSTRACTS

EDITED BY
Anne Mydla and Jacek Mydla

WYDAWNICTWO UNIWERSYTETU MARII CURIE-SKŁODOWSKIEJ
LUBLIN 2022



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LUBLIN 2022

Skład i łamanie
Agnieszka Muchowska

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D 303172 26.02.2020

Dear Prof. Dr Stanisław Michałowski,

Thank you for your letter of 17 January 2020 seeking the patronage of the European Parliament for the VII International Joseph Conrad Conference to be held in Lublin from 21 to 25 June 2021.

Your initiative, which aims to encourage scholars and students to read, debate and write about the work and legacy of Joseph Conrad, a remarkable author who left an indelible mark on European and world literary history, is much appreciated.

Literature is an essential part of our shared cultural heritage and an important vehicle of cultural values, knowledge and intercultural dialogue. The European Parliament has underlined, on several occasions, and in particular during the European Year of Cultural Heritage that was celebrated in 2018, the intrinsic value of European culture and cultural heritage and the vital role they play in our societies and economies in creating a sense of belonging, promoting active citizenship, defining our identity and reinforcing the fundamental values of freedom, diversity, equality, solidarity and social justice.

It is therefore with great pleasure that I grant your event the European Parliament's patronage¹.

May I take this opportunity to wish you every success with what should be an excellent conference.

Yours sincerely,

David Maria SASSOLI

Cc: Mr Jerzy Buzek, Member of the European Parliament

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Dear Professor Dobrowolski,

We are pleased to inform you that Roberta Metsola, President of the European Parliament, has decided to reconfirm the European Parliament's patronage previously granted to the VIIth International Joseph Conrad Conference, which will be held on 20-24 June 2022 in Lublin.

Please accept our best wishes for your initiative.

Patronage Service
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This conference is dedicated to Wiesław Krajka, Professor Emeritus at Maria Curie-Skłodowska University: an outstanding Conrad scholar in Poland and internationally; founder of the Centre for Conrad Studies, a unique institution worldwide; founder and editor of the *Conrad: Eastern and Western Perspectives* series published by Maria Curie-Skłodowska University, Lublin, and Columbia University Press, New York, consisting of thirty volumes at the present time; initiator and principal organizer of seven international Conrad conferences and study tours in Poland and Ukraine; recipient of the Knight's Cross of the Order of Polonia Restituta in recognition for superior educational and cultural achievements.

For his unceasing efforts in the service of Conrad scholarship and his far-sighted leadership in uniting Conrad scholars, east and west, we offer our sincere gratitude and esteem.

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Organising Committee

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Conrad's Polish Footprints. A Reminiscence from the First International Joseph Conrad Conference at UMCS Lublin Poland, September 1991¹

we had received an invitation to spend some weeks in Poland [...]. The enterprise at first seemed to me considerable [...]. I confess that my first impulse about a projected journey is to leave it alone. But the invitation received at first with a sort of dismay ended by rousing the dormant energy of my feelings. [...] It was like the experience of another world. [...] I was pleased with the idea of showing my companions what Polish country life was like; to visit the town where I was at school. [...] there should have been a fibre [in my boys] which would answer to the sight, to the atmosphere, to the memories of that corner of the earth where my own boyhood had received its earliest independent impressions. (Conrad, Joseph, "Poland Revisited," *Notes and Life and Letters* 145–46)

this Polish journey [...] for so many years had been before us in a state of a project full of colour and promise, but always retreating, elusive like an enticing mirage.

And, after all, it had turned out to be no mirage. (147–48)

Poland then, if erased from the map, yet existed in reality; it was not a mere *pays du rêve*, where you can travel only in imagination. (148)

Cracow

It is highly probable that I will move to Cracow once: if I am to bear hardships of life, it would rather be by this Holy Sepulchre, which may be a cradle for my child — a Royal, holy cradle! ("Listy Apolla Korzeniowskiego do Stefana Buszczyńskiego," trans. Wiesław Krajka)

¹ Reprinted from Krajka, Wiesław, and Katarzyna Sokołowska. "Conrad's Polish Footprints. A Reminiscence from the First International Joseph Conrad Conference at UMCS Lublin Poland, September 1991." *Contexts for Conrad*. Ed. Keith Carabine, Owen Knowles and Wiesław Krajka. Boulder: East European Monographs; Lublin: Maria Curie-Skłodowska U; New York: Columbia UP, 1993. 3-20. Vol. 2 of *Conrad: Eastern and Western Perspectives*. Ed. Wiesław Krajka. 30 vols. to date. 1992- .

Cracow is the town where I spent with my father the last eighteen months of his life. It was in that old royal and academical city that I ceased to be a child, became a boy, had known the friendships, the admirations, the thoughts and the indignations of that age. It was within those historical walls that I began to understand things, form affections, lay up a store of memories and a fund of sensations with which I was to break violently by throwing myself into an unrelated existence. It was like the experience of another world. [...] I was pleased with the idea of showing my companions what Polish country life was like; to visit the town where I was at school before the boys by my side should grow too old, and gaining an individual past of their own, should lose their unsophisticated interest in mine. (Conrad, Joseph, "Poland Revisited," *Notes and Life and Letters* 145–46)

We arrived in Cracow late at night. After a scrambly supper, I said to my eldest boy, "I can't go to bed. I am going out for a look round. Coming?"

He was ready enough. For him, all this was part of the interesting adventure of the whole journey. We stepped out of the portal of the hotel into an empty street, very silent, and bright with moonlight. (164)

In the moonlight-flooded silence of the old town of glorious tombs and tragic memories, I could see again the small boy of that day following a hearse [...]. (169)

After his father's death Conrad, under the guardianship of his uncle Bobrowski, lived in Cracow until he was sixteen. Cracow, after the Rising, which had been ruthlessly suppressed, was sunk in the apathy of its national mourning and seemed to hold out little hope for the future. It could not have had much attraction for a gifted boy, eager to discover life for himself. Conrad must have felt stifled by the prevailing atmosphere of hopelessness, made all the more oppressive by his personal tragedy. (Tarnawski 50)

The railway station

What we saw upon our arrival to the railway station in Kraków, in the evening of 28th July was startling.

Stupendous tumult and chaos, military trains, soldiers, soldiers everywhere — farewells, women's cries. War! (Zubrzycka 161; trans. Wiesław Krajka)

Apollo Korzeniowski's grave in the Rakowicki Cemetery

The grave of Apollo Korzeniowski in Rakowicki Cemetery, Cracow. The inscription reads: "Apollo Nałęcz Korzeniowski, the victim of Muscovite Tyranny. Born 21 February 1820. Died 23 May 1869. To the man who loved his fatherland, worked for it, and died for it. His compatriots." (Sherry 15)

They also went to Rakowice Cemetery and there, for the only time in his life, Borys saw his father kneel down and pray — at Apollo's grave. (Najder 399)

St. Anne's Gymnasium — St. Jacek's Gymnasium

He himself claimed to have attended St. Anne's Gymnasium in Cracow, but his actual attendance there is in doubt, because his name fails to appear on any class rosters or in the records of the school kept in Cracow. Nevertheless, Conrad did assert he attended the school, did inform others of this fact, and it is unlikely he would confuse St. Anne's with any other school in Cracow. Whether Conrad actually attended St. Anne's or another gymnasium (St. Jacek's, with less social cachet, has been suggested as an alternate possibility), he did pass an examination for the fourth form. (Karl 90)

In 1914 Conrad said that he had left Poland "straight from the fifth class from Saint Anne's Gymnasium in Cracow." He may indeed have left "straight from the fifth class," but it was neither from Cracow nor from St. Anne's Gymnasium. If he attended any Cracow school, which is doubtful considering his illness and the lack of any records, it may have been St. Jacek's Gymnasium, on Sienna Street, where Georgeon had been teaching French. (Najder 31)

9 Szpitalna Street

In November or December 1870, Konrad was taken away from Georgeon's pension and moved to his grandmother's flat at 9 Szpitalna Street, where he lived until May 1873. (34)

"There," said he, pointing to upper windows of the building at No. 9 Ulica Szpitalna, which is by way of saying Hospital Street, "is where we had great fun as youngsters; Josef and I used to throw toy torpedoes down on the black caftans of passing Jews, enjoying ourselves hugely when they exploded [...]. A pogrom, I suppose,"

he laughed. Poles today don't relish that word, or the way it has been misused over here. (Putnam 142–43)

the Florian Gate, the Barbakan

In the distance the Florian Gate, thick and squat under its pointed roof, barred the street with the square shoulders of the old city wall. In the narrow, brilliantly pale vista of bluish flagstones and silvery fronts of houses, its black archway stood out small and very distinct.

There was not a soul in sight, and not even the echo of a footstep for our ears. Into this coldly illuminated and dumb emptiness there issued out of my aroused memory, a small boy of eleven, wending his way, not very fast, to a preparatory school for day-pupils on the second floor of the third house down from the Florian Gate. It was in the winter months of 1868. At eight o'clock of every morning that God made, sleet or shine, I walked up Florian Street. [...] Every evening at seven, turning my back on the Florian Gate, I walked all the way to a big old house in a quiet narrow street a good distance beyond the Great Square. There, in a large drawing-room, panelled and bare, with heavy cornices and a lofty ceiling, in a little oasis of light made by two candles in a desert of dusk I sat at a little table to worry and ink myself all over till the task of my preparation was done. (Conrad, Joseph, "Poland Revisited," *Notes and Life and Letters* 166–67)

The night was advancing, and remembering his tiring journey I suggested returning to the hotel. "Not yet, Joseph, let me see the Barbakan." (Retinger 151–52)

the Fajll's house at Floriańska Street

Konrad was placed in a pension for boys run by one Ludwik Georgeon, in the Fajll's house, on Floriańska Street, a choice that was certainly not accidental since Georgeon was a veteran of the 1863 insurrection. (Najder 30)

Conrad learnt temporarily in a pension; first in Kraków at Floriańska street (which was later moved to Franciszkańska 43), conducted by Ludwik Georgeon. Conrad was in more or less close contacts with this school for three years (1869–1872). (Koc 16; trans. Wiesław Krajka)

St Mary's Church

The day of the funeral came in due course and all the generous "Youth of the Schools," the grave Senate of the University, the delegations of the Trade-guilds, might have obtained (if they cared) *de visu* evidence of the callousness of the little wretch. [...] The long procession moved out of the narrow street, down a long street, past the Gothic front of St. Mary's under its unequal towers, towards the Florian Gate. (Conrad, Joseph, "Poland Revisited," *Notes and Life and Letters* 169)

To our right the unequal massive towers of St. Mary's Church soared aloft into the ethereal radiance of the air, very black on their shaded sides, glowing with a soft phosphorescent sheen on the others. (166)

At its entrance in the shadow of the majestic Church of the Holy Virgin we stopped, awaiting the call of the bugle (*Hejnat*) which has marked the hours for over six hundred years. Conrad, proud of his memory, with pious zeal explained to Boris that this call celebrates the death of a bugler, who in the thirteenth century was stationed to watch out for a possible attack from marauding Tartar bands. He saved the city by giving the signal, but fell transpierced by an enemy's arrow. (Retinger 150–51)

the great Market Square

After dinner, Jessie and John, tired with the strenuous journey, retired to bed, while Conrad, accompanied by Boris and myself, went out to renew his acquaintance with the old city. I wanted to take them straight to the central square, the famous "Rynek." "No, my dear Joseph," said Conrad, "I want to see Rynek as I have remembered it all these years, as one sees it from the side view of the Florian Gate under the shadow of the Church of the Holy Virgin." And without hesitation, after forty years of absence, he chose his way in the meander of narrow streets and broad public squares, and conducted us with certain step to the appointed place whence we slowly approached the Rynek. (150)

The street, straight and narrow, ran into the great Market Square of the town, the centre of its affairs and of the lighter side of its life. We could see at the far end of the street a promising widening of space. [...]

The Square, immense in its solitude, was full to the brim of moonlight. The garland of lights at the foot of the houses seemed to burn at the bottom of a bluish pool. I noticed with infinite satisfaction that the unnecessary trees the Municipality insisted upon sticking between the stones had been steadily refusing to grow. They were a bit bigger than the poor victims I could remember. Also, the paving operations seemed to be exactly at the same point at which I left them forty years before. There were the dull, torn-up patches on that bright expanse, the piles of paving material looking ominously black, like heads of rocks on a silvery sea. [...] As far as these trees and these paving stones were concerned, it had worked nothing. The suspicion of the unchangeableness of things already vaguely suggested to my senses by our rapid drive from the railway station, was agreeably strengthened within me.

"We are now on the line A. B.," I said to my companion, importantly.

It was the name bestowed in my time on one of the sides of the Square by the senior students of that town of classical learning and historical relics. The common citizens knew nothing of it, and, even if they had, would not have dreamed of taking it seriously! [...] And then, happening to look up at the wall, I saw in the light of the corner lamp, a white, cast-iron tablet fixed thereon, bearing an inscription in raised black letters, thus: "Line A. B." Heavens! The name had been adopted officially! [...]

I proposed that we should walk to the other end of the line, using the profaned name, not only without gusto, but with positive distaste. [...] There was at the end of the line a certain street I wanted to look at, I explained to my companion. (Conrad, Joseph, "Poland Revisited," *Notes and Life and Letters* 164–66)

Conrad ceased talking to his son, he was obviously living again in Cracow, returning in spirit to moments he forgot for forty years, back in his youngster's days. From time to time he dropped a phrase in Polish: "Where are those ancient chains, which formerly marked the outlets of the streets?" ..."No, don't show them to me, I will find them myself."...And, Joseph, the knife of the fratricide, is it hanging still?"..."Wait, wait, let me remember"..."Boris, this was a time which you, more lucky, will never know." (Retinger 151)

the Grand Hotel

We reached Cracow on the evening of 1st August 1914, on the very day that Austria mobilized. We stopped at the Grand Hotel, and

were received by the proprietor Mr Chronowski, who came in person to pay his respects to the Conrads. (149)

For the next two days I went about amongst my fellow men, who welcomed me with the utmost consideration and friendliness, but unanimously derided my fears of a war. They would not believe in it. It was impossible. On the evening of the second day I was in the hotel's smoking room, an irrationally private apartment, a sanctuary for a few choice minds of the town, always pervaded by a dim religious light, and more hushed than any club reading-room I've ever been in. Gathered into a small knot, we were discussing the situation in subdued tones suitable to the genius of the place. (Conrad, Joseph, "Poland Revisited," *Notes and Life and Letters* 170)

And another happy revenant of the past was there to increase his enjoyment. When in the evening we were returning to the Grand Hotel we heard in the street an elderly man crying out in astonishment, "My little Conrad — Konradku." Conrad turned his head, hesitated one second, and then calling "Konstanty" fell into the arms of the stranger. It was his old friend and school-fellow, Konstanty Buszczyński, who recognized Conrad after forty years. (Retinger 157–58)

We arrived in Cracow early in the evening. [...] A table had been allotted to us on the far side of the room, and when we were about half-way through the meal, I suddenly became aware of my Father sitting quite rigid, with his fork half-way to his mouth, staring across the room towards the door. I turned to see what had attracted his attention in this way, and the picture which remains in my memory is of a tall handsome man with grey hair and moustache, standing motionless in the doorway and staring with equal intensity. Before I had a chance to ask the reason for this performance, my Father dropped his fork and leaping to his feet with a shout of "Kostoosh!" rushed towards the door. His opposite number in the doorway burst into violent motion at the same time, and they met and embraced in the middle of the big room. When their mutual emotion had subsided somewhat, they came to our table and the stranger was introduced to us as an old school friend of my Father's — Mr. Buszinski. He remained with us for the rest of the evening and, before leaving, invited us to spend the following day with him at his country home a few miles from Cracow. (Conrad, Borys 85–86)

43 Franciszkańska Street

While he was under the care of Louis Georgeon the establishment was moved from Floriańska Street to a large house at 43 Franciszkańska Street. The Taube family lived in the same building, and Conrad became friendly with the three boys of his own age and with Janina. (Baines 28)

6 Poselska Street

Two candles shed a circle of wavering light on the small table where Conrad, his head propped in his hands, sat haunched in the tangled position of a boy reading. The high-ceilinged drawing room was bare and silent. On Cracow's narrow Poselska Street, the old house at number 136 was out of earshot of the hoofbeats of city traffic; inside, voices were lowered to funereal murmurs. (Allen 51)

His love of reading was revealed during the last moments of Apollo Korzeniowski's life, too. His flat at Poselska 136 in Kraków was overwhelmed with depressing mood of absolute silence. This was enhanced by inaudible whisper of a nun. [...] Shortly before his death the father became strangely, dreadfully quiet and totally immersed in recollections of the past. Konrad was occasionally allowed to enter the ill man's room and kiss his gaunt hand. (Koc 30; trans. Wiesław Krajka)

I, the Dean of the Collegiate Church and the Parish Church of All Saints and a State Registrar in Kraków, was visited on 24th May 1869 by Piotr Galusziewicz and Kazimierz G [...] I, of age, servants of the church, residing at 139 Poselska street. They testified that Apollo Korzeniowski, resident of 136 Poselska street, had died on 23rd May 1869 at half past three in the afternoon. (Kraków, 9th November 1872, Father Franciszek Madeyski, Deputy State Registrar) ("Odpis aktu zgonu"; trans. Wiesław Krajka)

Yesterday at 6 o'clock in the evening immense crowds surged along the Grodzka and Poselska streets, to pay the last homage to the untimely dead poet, a worthy son of Poland. („Pogrzeb śp. Apollona Korzeniowskiego”; trans. Wiesław Krajka)

the Jagiellonian Library

Next day the librarian of the University invited me to come and have a look at the library which I had not seen since I was 14 years old. It was from him that I learned that the greater part of my father's MSS. was preserved there. He confessed that he had not looked them through thoroughly yet, but he told me that there was a lot of very important letters bearing on the epoch from '60 to '63, to and from many prominent Poles of that time; and he added: "There is a bundle of correspondence that will appeal to you personally. Those are letters written by your father to an intimate friend in whose papers they were found. They contain many references to yourself, though you couldn't have been more than four years old at the time. [...] That afternoon I went to the University, taking with me *my* oldest son. The attention of that young Englishman was mainly attracted by some relics of Copernicus in a glass case. I saw the bundle of letters and accepted the kind proposal of the librarian that he should have them copied for me during the holidays. In the range of the deserted vaulted rooms lined with books, full of august memories, and in the passionless silence of all this enshrined wisdom, we walked here and there talking of the past, the great historical past in which lived the inextinguishable spark of national life; and all around us the centuries-old buildings lay still and empty, composing themselves to rest after a year of work on the minds of another generation. (Conrad, Joseph, "First News," *Notes and Life and Letters* 175-76)

For many years I believed that every scrap of his writings had been burnt, but in July of 1914 the Librarian of the University of Cracow calling on me during our short visit to Poland, mentioned the existence of a few manuscripts of my father and especially of a series of letters written before and during his exile to his most intimate friend who had sent them to the University for preservation. I went to the Library at once, but had only time then for a mere glance. I intended to come back next day and arrange for copies being made of the whole correspondence. But next day there was war. (Conrad, Joseph, "Author's Note," *A Personal Record* x-xi)

Late in the evening Conrad, Boris and ourselves took a stroll in the city. We walked slowly along St. Anne's street. Conrad recollected his school years, he looked with affection at the centuries-old walls of the Jagiellonian Library, visible against the starry sky. The Market Square was already silent at that time. Suddenly, sounds of the bugle

were heard from the tower of St. Mary's church. [...] Conrad wrung my arm and stopped. (Zubrzycka 161; trans. Wiesław Krajka)

the Jagiellonian University

I have only the haziest recollections of being shown round the town — the quadrangle of the university was filled with scaffolding and we had to clamber round blocks of stone and building materials to see the doorway through which my father passed on his way to his tutor many, many years before. (Conrad, John 87)

the Wawel

To-day he was going to show his town to his beloved wife. And of course we drove first to the Wawel. The Wawel is the hill towering above Cracow on which stand the buildings most precious to a Pole. It is the most memorable soil in Poland. It is the symbol of everything Polish. [...] It contains the castle of the Kings of Poland, the oldest cathedral church, the most ancient building in the country. There rest the remains of all Polish Kings and many of the great men of Poland. It is her heart! The day was full of majestic, warm, August sun. We ascended the hill. The last time Conrad had seen the royal castle it was in a state of complete abandon. The Austrian Government had been using the old kings' palaces as army barracks, while the cathedral church, where forty Polish kings were crowned, served as a garrison church to the soldiery. [...] Now it was different. The cathedral, returned to the nation, had been restored, the castle was just being rebuilt. And so Conrad, after forty years, was showing it to his wife and sons in an appearance which he never contemplated himself. They wandered everywhere, peering into dark crypts where kings, statesmen, and poets are buried; they knelt before the ancient dark crucifix of the Queen Jadwiga. In one of the majestic chapels, all gold and lace — like sculpture, a Mass was being read. Jessie bowed her head and, an indifferent Protestant, joined in the prayers of the Catholic religion, overcome with sentiment and emotion. (Retinger 153–55)

Zakopane

The best move which occurred to me was to snatch them up instantly into the mountains to a Polish health resort of great repute — which I did (at the rate of one hundred miles in eleven hours) by the last civilian train permitted to leave Cracow for the next three weeks.

And there we remained amongst the Poles from all parts of Poland, not officially interned, but simply unable to obtain the permission to travel by train, or road. It was a wonderful, a poignant two months. (Conrad, Joseph, "Poland Revisited," *Notes and Life and Letters* 171)

We left Cracow on my eighth birthday, 2 August, and boarded the train for Zakopané. I do not know whether it was chance or my father's forethought but we had the last compartment of the last carriage of the train to ourselves. Looking out from the windows we were able to see the engine winding up the curves ahead and my father kept me fully occupied going from side to side to watch the engine negotiate the steep gradients. I remember being fascinated by the numerous rods and levers, the little whiffs of steam, and the beat of the exhaust as the engine toiled up the slope. (Conrad, John 88)

the "Stamary" pension

In Zakopane they stopped first at a big pension, Stamary, and after a few days moved to Zagórska's Konstantynówka. (Najder 400)

I met Conrad in Zakopane in the first days of August 1914. [...] Conrad was staying in the villa of Mrs. Zagórska, his cousin; the Giełguds and ourselves were staying in the Stamary hotel. We met almost every day after breakfast on the terrace on the sunny side of the building. We were sitting in comfortable cane armchairs and had a good time discussing various subjects, connected mostly with the war waged, and forecasting the future of Poland. (Górski 1; trans. Wiesław Krajka)

the Konstantynówka "pension"

We arrived at Zakopané where the line terminated and after loading our belongings onto a horse and trap drove to Konstantynówka the house of Madame Zagórska, where we were to stay for the next two months. [...]

Konstantynówka was a "pension" and typical of the other houses of this resort. It was built entirely of wood, clad with horizontal boards and lined with vertical matchboarding, full of knots and liberally varnished; enormous cast-iron and tiled stoves stood in each living room, throwing out a searing heat from the blazing logs with which they were filled. As the weather got colder the stoves were

driven harder and the metalwork at the top and the smoke-pipe glowed red of an evening, when numerous friends came to talk in the crowded hall. The two lamps hanging from the ceiling beams only managed to produce an "illuminated gloom" within the dark walls and under the layers of cigarette smoke floating above our heads. [...]

A continuous balcony or gallery ran round the house at each floor, about four feet wide, with stairways connecting them to one another on each side of the house — I spent hours rushing round and up and down. The ground floor and its balcony were about four feet above the earth and the other levels were about ten feet apart. The grounds of the house were separated from the footpath by a hedge and on the opposite side the pinewoods began at the edge of the road. Rushes and mosses grew by a tiny stream and here and there the gray mass of a lump of rock showed through. (Conrad, John 88–89)

Madame Zagórska gave them a warm welcome at her overcrowded house. The place was full of distinguished refugees, and despite a general shortage of money, clothes and food, Conrad seems to have enjoyed the life of cafe conversations and late-night discussions. It was fine cloudless weather, but as August wore on, increasingly cold. (Tennant 212)

Zakopane. The 3rd or 4th of August 1914. A beautiful morning. I come back home and hear some strangers' voices in the parlour. My mother talks with some guests. I enter: a grey-haired, elderly man rises from the armchair. He has a stern face and distinguished appearance. Conrad! (Zagórska; trans. Wiesław Krajka)

the waterfall

During our stay in Zakopané we made several trips along the roads into the mountains in an open trap drawn by a single horse. My mother enjoyed these trips as they helped to break the monotony of being house-bound by her injured knee. One afternoon we took a drive towards a mountain pass to see a famous waterfall which dropped a considerable height into a large hole at the side of the road from which there was no visible outlet, though it did not overflow. I was fascinated by this and asked my father numerous questions which he answered by explaining that the water passed into a subterranean stream and, after travelling a considerable distance underground, it joined the main river in the plains to the south of the mountains. (Conrad, John 89–90)

Lublin

Having met his aunt, Conrad departed from Brussels before Alexander was buried and headed directly to Warsaw, where he intended to see Karol Zagórski, a nephew of Alexander. The Zagórski family, however, had left Warsaw, and Conrad found them in Lublin, 90 miles to the southeast. (Karl 280–81)

Then he paid a two-day visit to Lublin to see his relatives Aniela and Karol Zagórski. (Najder 119)

Conrad planned to leave Tadeusz's on April 18, spend two days in Lublin with relatives, and return to Brussels on the twenty-ninth. (Karl 283)

Korzeniowski left Kazimierówka on 18 April. On the way back he stopped for two days in Lublin to see the Zagórskis [...]. (Najder 122)

Warsaw

In the spring of 1862 your father left for Warsaw — in the autumn of 1862 your mother followed him. The aim of his move to Warsaw was to establish a literary periodical called “Dwutygodnik.” (Borbowski, “Dokument”; trans. Wiesław Krajka)

In May of 1861, Apollo went to Warsaw under cover of founding a new literary monthly on the order of the *Revue des Mondes*, to be called the Fortnightly (*Dwutygodnik*), although his real mission was clandestine political work, intended to foment an insurrection against Russia — what was to surface in 1863 as another abortive attempt. (Karl 44)

the building at Nowy Świat 45

It was thus that from a volume of posthumous memoirs dealing with those bitter years I learned the fact that the first inception of the secret National Committee intended primarily to organize moral resistance to the augmented pressure of Russianism arose on my father's initiative, and that its first meetings were held in our Warsaw house, of which I remember distinctly is one room, white and crimson, probably the drawing-room. In one of its walls there was the loftiest of all archways. Where it led to remains a mystery; but to this day I cannot get rid of the belief that all this was of enor-

mous proportions, and that the people appearing and disappearing in that immense space were beyond the usual stature of mankind as I got to know it in later life. Amongst them I remember my mother, a more familiar figure than the others, dressed in the black of the national mourning worn in defiance of ferocious police regulations. I have also preserved from that particular time the awe of her mysterious gravity which, indeed, was by no means smileless. (Conrad, Joseph, "Author's Note," *A Personal Record* xi-xii)

In early October 1861, shortly before a state of emergency was declared in the Kingdom, Ewa Korzeniowska and her son moved to Warsaw. On 17 October the underground Committee of the Movement — the kernel of the future Central Committee and National Government — was formed in the Korzeniowskis' flat at Nowy Swiat 45. (Najder 15-16)

the Pavillion X of the Warsaw citadel

Three days later, Apollo Korzeniowski found himself within the walls of the Pavillion X of the Warsaw Citadel. The shadows of alien ghosts thickened into brutal force. (16)

On 21 October Apollo was arrested when the police raided his home, and Conrad retained a memory of himself standing with his mother in a big prison yard where he glimpsed his father's face watching them from behind a barred window. (Sherry 9-10)

As far as my family is concerned, my brother-in-law Korzeniowski became the first victim. He went to Warsaw apparently to conduct literary activities, but in fact he joined patriotic conspiracy there [...] he gained an eminent position in this movement. However, very soon, in October 1861, he was arrested, imprisoned in the Citadel and judged by the commission chaired by colonel Rożnow, a former colleague of my brother Stanisław of a regiment of hussars in Grodno, and later — the governor of Warsaw. (Bobrowski, *Pamiętnik* 457; trans. Wiesław Krajka)

Introduction The Last Morning in the Citadel

The Citadel clock struck five o'clock in the morning. The Citadel in Warsaw is a specially prepared destructive machine for the town. It is also a boundless dungeon in which the Tsar buries Polish pa-

triotism. This machine only waits for some tyrant's caprice. As a dungeon — constantly opened and closed — it takes a heavy toll of the lives of thousands of innocent victims. Tsar Nicholas built the Citadel and christened it by the name of his predecessor and brother. It is called the Alexandrian Citadel. (Korzeniowski; trans. Wiesław Krajka)

In 1862 my father was imprisoned in the Warsaw Citadel, and after a few months' stay there — deported to Vologda. I accompanied my parents in their exile. ("List Josepha Conrada-Korzeniowskiego do Kazimierza Waliszewskiego"; trans. Wiesław Krajka)

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Joseph Conrad's and "Prince Roman"'s Footprints in Lublin and Environs¹

He travelled via Warsaw and Lublin, calling, presumably at Marguerite Poradowska's request, on the Zagórski family to tell them of the death of Alexander Poradowski, who was Mrs Zagórska's brother. (Baines 109)

He stayed in Warsaw until 12 February, and doubtless met his first cousin Stanisław Bobrowski, a radical university student. Then he paid a two-day visit to Lublin to see his relatives Aniela and Karol Zagórski. On 16 February, driven in a sleigh from Kalinówka railway station, he arrived at Kazimierówka. [...] (He left Lublin on 14 February in the evening and arrived the next day at Kalinówka, between Koziatyń and Winnica.) (Najder, *Chronicle* 119, 524n123)

Korzeniowski left Kazimierówka on 18 April. On the way back he stopped for two days in Lublin to see the Zagórkis; then he spent some time in Radom with Kazimierz Bobrowski's widow and her children; he arrived back in Brussels on or by 29 April. (122)

The Zagórski family, however, had left Warsaw, and Conrad found them in Lublin, ninety miles to the southeast. [...] He hurried on from Lublin to his uncle's estate at Kazimierówka, 325 miles southeast, [...] in what was then called the Government of Kiev. [...] Conrad planned to leave Tadeusz's on April 18, spend two days in Lublin with relatives, and return to Brussels on the twenty-ninth. He apparently returned, instead, on the twenty-sixth [...]. (Karl 281, 283)

Conrad's homeward journey included a stop in Lublin with relatives, the Zagórkis, followed by another visit to relatives in nearby

¹ Reprinted from Krajka, Wiesław. "Joseph Conrad's and 'Prince Roman'"s Footprints in Lublin and Environs." *From Szlachta Culture to the 21st Century, Between East and West. New Essays on Joseph Conrad's Polishness*. Ed. with an Introduction Wiesław Krajka. Boulder: East European Monographs; Lublin: Maria Curie-Skłodowska UP; New York: Columbia UP, 2013. 119-45. Vol. 22 of *Conrad: Eastern and Western Perspectives*. Ed. Wiesław Krajka. 30 vols. to date. 1992- .

Radom, including the widow of his mother's brother, Kazimierz. (Stape 61)

Karol Zagórski's Grave in the Cemetery at Lipowa Street

K. Zagórski zmarł nagle na zawał 19 stycznia 1898 r. Został pochowany na cmentarzu przy ulicy Lipowej. Prasa lubelska donosiła, że pogrzeb doktora Karola Zagórskiego "odbył się [...] przy udziale niezliczonych tłumów ze wszystkich sfer społeczeństwa, bez różnic wiary i narodowości [...] a hołd ten [...] zjednał sobie swym bezinteresownym i dobrym charakterem jako człowiek i lekarz. [K. Zagórski died suddenly of heart attack on January 19th, 1898. He was buried in the cemetery at Lipowa street in Lublin. According to a local newspaper, the multitude of representatives of various social spheres, religions and ethnicities participated in his funeral procession. This was a homage paid to this unselfish and good man and doctor.] (Piwowarska 70; trans. Wiesław Krajka)

At the beginning of February [1898] he received from Lublin the sad news about the death of Karol Zagórski, a relative with whom he had preserved a closer and apparently warmer relationship than with his first cousins of the Bobrowski family. In reply to the widow's telegram, he sent a long and compassionate letter [...]. (Najder, *Chronicle* 227)

Conrad learned that Karol Zagórski, his second cousin once removed, had died in Lublin. His heartfelt condolences to Zagórski's widow include the poignant comment "And now I feel quite alone." (Stape 105)

The Church of the Immaculate Conception of Our Lady at Staszica Street no. 16

Lekarze lubelscy wystawili mu [Karolowi Zagórskiemu] epitafium w kościele pw. Niepokalanego Poczęcia NMP w Lublinie. [The community of Lublin doctors put an epitaph in memory of doctor Karol Zagórski in the church of the Immaculate Conception of Our Lady in Lublin.] (Piwowarska 70; trans. Wiesław Krajka)

Krakowskie Przedmieście Street no. 68

Aniela Zagórska [żona doktora Karola Zagórskiego] była osobą niezwykle uzdolnioną artystycznie, [...]. Była też dobrą pianistką.

Interesowała się filozofią i zagadnieniami religijnymi, a znaąc doskonale język francuski i niemiecki parała się tłumaczeniem książek, szczególnie religijnych. Po śmierci męża pozostała bez środków do życia. Utrzymywała się z córkami [Anielą i Karolą] z lekcji języków, gry na fortepianie, a także przyjmowała do swego obszernego mieszkania przy Krakowskim Przedmieściu 68 w Lublinie uczniów ze szkół na tzw. stancję. [...] Rodzina K. Zagórskiego była spokrewniona z matką Józefa Korzeniowskiego (Conrada). [Aniela Zagórska [doctor Karol Zagórski's wife] was a gifted artist, [...]. She was also a good pianist, and revealed an interest in philosophical and religious issues, and had excellent command of French and German. She translated some books, especially religious ones. After her husband's death she was left with nothing to live on. She supported herself and her two daughters [Aniela and Karola] on foreign languages and piano lessons. She also used their spacious apartment at Krakowskie Przedmieście 68 in Lublin as lodgings for students. [...] K. Zagórski's family was related to Joseph Conrad Korzeniowski's mother.] (Piwowarska 81–82; trans. Wiesław Krajka)

Jan Matejko: *Unia Lubelska* (Union of Lublin) Painting, the Castle Museum

the Princes S– counted amongst the sovereign Princes of Ruthenia till the union of all Ruthenian lands to the kingdom of Poland, when they became great Polish magnates, sometime at the beginning of the 15th Century. (Conrad 35)

The great event of 1432, referred to by Conrad as “the union of all Ruthenian lands to the kingdom of Poland,” resulted in Prince Roman’s descendants becoming Polish nobles. [...] The Ruthenian nobility’s survival had meant eventual assimilation; and history was repeating itself in the nineteenth century. (Brodsky 35-36)

He [historical Prince Roman] was named for Roman Sanguszko (1537–1573), voivod of Bracław and field hetman of Lithuania, one of the most outstanding military leaders in the reign of King Sigismund Augustus, winner of notable victories over the Muscovites, [...] signer of the Lublin Union (1569) between the Kingdom of Poland and the Grand Duchy of Lithuania. (Krzyżanowski 67n64)

The Sanguszko palace at Lubartów, and Prince Roman’s use of a symbolic patronymic Lubartowicz (son of Lubart) [...] bear the symbolism also of the supposedly indissoluble Union of 1569.

[...] the fictional Prince Roman S-’s inferential but unmentioned exploits in Lithuania to reclaim the sacred Act of Union, are all implicit in the mediate narrator’s early lupine memory. (Brodsky 33)

The historical Prince Roman Sanguszko simply did not take part in the Lithuanian campaign; and Conrad could hardly have misunderstood something he had been told about Sanguszko marching north with the army. [...] The question presents itself, then, as to Conrad’s motive in fictionalizing not only Prince Roman Sanguszko, but also much of his fiction’s historical frame. I believe Conrad simply conjured a noble pilgrimage for his monastically humble Prince Roman, by compressing time again. He may have thought it symbolically important and more romantic, that his Prince Roman S- make a conscious choice to set off on his own fight for Lithuania’s freedom. That way, Prince Roman may be seen as an icon of the sacred Polish-Lithuanian Union. [...] [In the final phase of his fortunes of war] the fictional Prince Roman S- is until his capture entirely Conrad’s creation of a composite generic figure whose fortunes represent the Polish experience, but which have no basis in fact relating to the historical Prince Roman. (57, 59)

The stronghold to which Prince Roman S- leads his band, while literal, is in this religio-patriotic setting a symbol of Poland, known since the Union of 1413 as the *Antemurale Christianitatis* against the eastern barbarian. Those strongholds which held out at Warsaw, Zamość, and Modlin may have symbolized Poland itself for Conrad, who called Poland the “bastion of Europe.” (63)

Apollo Korzeniowski was accused [...] of being the author of an anonymous pamphlet entitled *The Union of Lithuania and Poland*, which he had probably edited; he was accused of having incited the workers who, on August 3, the birthday of the Empress, had sung “God Save Poland” and prevented the singing of the official “Te Deum” [...]. (Jean-Aubry 25)

He [Apollo Korzeniowski] was one of the leaders of the demonstration in Warsaw on 12 August, the anniversary of the Union of Lublin (between Poland and Lithuania in 1569), and was reputedly the author of the leaflet calling on the populace to demonstrate. [...] According to Aubry, who was able to have the court records examined (they were burned during the last war), Apollo was accused [...] of being the author of a pamphlet, *Unia Litwy z Polską* (Lithuania’s Union with Poland), and inciting people to sing the hymn *Boże*

coś Polskę (God that hast Poland...) in church on the feast-day of the Czarina. (Baines 10-11)

[Apollo] Korzeniowski was in the forefront of the most active and versatile Red activists: he was [...] the organizer of the celebrations commemorating the anniversary of the Lublin Union of Poland and Lithuania (in 1569); he continued his political agitation and published political pamphlets. [...] The records of the investigation and court proceedings were destroyed by fire in 1944, but a summary of the Permanent Investigating Commission has survived. According to it, Apollo Korzeniowski was arrested on four counts: [...] for being the author of the memorial demanding a union of Poland and Lithuania [...]. (Najder, *Chronicle* 15-16)

Lublin – Horodło

Recent investigations have proven that [Apollo] Korzeniowski belonged to leading, most active and versatile activists of the Red faction of patriotic conspiracy: [...] he organized celebrations to commemorate the anniversaries of the Union of Lublin (on 12 August) and the Union of Horodło (on 10 October). He conducted political agitation and published political pamphlets. (Najder, *Życie Conrada-Korzeniowskiego* 1: 38-39; trans. Wiesław Krajka)

Horodło

He [Apollo Korzeniowski] immediately set about organising another mass demonstration to take place at Horodło on 10 October, the anniversary of the Union of Horodło (between Poland and Lithuania in 1413). Four days after the demonstration martial law was proclaimed and the Reds had to change their tactics; what had been legal was now illegal. (Baines 11)

Then he [Hilary Korzeniowski] heard about the church service in a small town of Horodło. As appears from Hilary's evidence, he came there out of curiosity, not being aware that the mass was illegal. [...]

Still, there are good reasons to think that Hilary's actions were fully deliberate. From other sources it is known that the Horodło church service was also attended by another Conrad's relative – his maternal uncle Stefan Bobrowski [a devoted activist of Polish clandestine movement]. [...] Hilary Korzeniowski and Stefan Bobrowski went to Warsaw and attended the Horodło service

together. [...] Baines argues that the Horodło protest gathering was planned and organized by Apollo Korzeniowski. (Omelan 106–07)

Gródek

It has begun already down there. All the landowners great and small are out in arms and even the common people have risen. Only yesterday the saddler from Gródek (it was a tiny market-town near by) went through here with his two apprentices on his way to join. [...] I [Prince Roman says] mean to go alone and to fight obscurely in the ranks. I am going to offer my country what is mine to offer, that is my life, as simply as the saddler from Gródek who went through yesterday with his apprentices. (Conrad 39, 43)

There are several villages named Gródek in Poland and Ukraine. None is remotely in the area of the Sanguszko family seat at Sławuta. The only one possible as a plausible geography for “Prince Roman” is the one near Lubartów, situated not far distant from where an observer might well have seen the column Conrad’s narrator describes. (Lubartów is 35 kms [21 mis] north of Lublin, about 44 kms [28.4 mis] east of the Puławy-Kurów-Lublin road). (Brodsky 74n26)

Kozłówka The Napoleonic Monument

He tried to keep down his excitement, for the Jew Yankel, inn-keeper and tenant of all the mills on the estate, was a Polish patriot. And in a still lower voice:

“I was already a married man when the French and all the other nations passed this way with Napoleon. Tse! Tse! That was a great harvest for death, *nu!* Perhaps this time God will help.” (Conrad 39)

Lubartów (the Sanguszko Palace) — Gródek — the Puławy-Lublin Road

My son [historical Prince Roman Sanguszko] served in the Polish army under the name of Stanisław Lubartowicz. [...] Stanisław was his first baptismal name, while Lubartowicz was the first most glorious and most ancient name of the Sanguszko, indicating their descent from Lubart, son of Gedymin. (Klementyna Sanguszkowa’s memoirs; qtd. in Krzyżanowski 39)

The Sanguszko palace at Lubartów, and Prince Roman's use of a symbolic patronymic Lubartowicz (son of Lubart) [...] bear the symbolism also of the supposedly indissoluble Union of 1569. (Brodsky 33)

Prince Roman's sight of the column which Yankel tells him are Russian "infantry hurrying south," and Yankel's mention of a saddler from Gródek passing through the village the day previous, seals the event in space and time. The Russian Prince of Wirtemberg's corps marching south on the Puławy-Lublin road on 24 February with a Polish corps in pursuit would have passed close to Gródek, which is only 27 kms (15.2 mis) from Lubartów [...] and 17 kms (10.2 mis) from the Russians' route of march [...]. The Sanguszko palace there is the most obvious place from which Conrad's Prince Roman S— may be supposed to ride out, grieving for his wife. Whether this historical setting was what Conrad may have had in mind of course cannot be known; but it is the only logical one for the informed reader to infer. [...] historically the Russians were merely desperate to reach Lublin to defend against the Polish corps harrying their rear. Prince Roman's seeing troops in double file and not in skirmish formation would be historically accurate. The road narrowed to a causeway with bog and forest on either side as it swung east and south, passing by the villages of Końskowola, Kurów, and Markusów, on its way to Lublin. From this, we may hazard that Conrad's report of Prince Roman S—'s sighting is based on a sound source [...]. (40–41)

Prince Roman S— accepts Francis's son Peter, who will leave with him [...] to join the partisans in the woods, which in fact would not have been far from Lubartów. [...] it is either dusk or already dark when they reach the partisans' fires. The entire episode has no factual foundation [...]. So the Lubartów neighbourhood wasn't swarming with enemy troops; and Prince Roman's trip to the partisans' camp along "little-known paths across woods and morasses" [...] at night would be pointlessly hazardous. [...] Conrad's idea for a "small detachment camped in a hollow" nearby [...] [may have meant one] which operated [...] near Lubartów, however, it is unlikely that it even existed at this early juncture. [...] the mention of Lubartów may have been the hinge for his [Conrad's] geographical landscape involving the saddler from Gródek, who logically would visit the imaginary Yankel's tavern within easy riding distance, as it also would have been for Prince Roman, riding out from the Sanguszko palace. (50–51)

The Forests in the Area of Kurów

The only other trusted person, besides the old man and his son Peter, was the Jew Yankel. When he asked the Prince where precisely he wanted to be guided the Prince answered: "To the nearest party." A grandson of the Jew, a lanky youth, conducted the two young men by little-known paths across woods and morasses, and led them in sight of the few fires of a small detachment camped in a hollow. [...]

Thus humbly and in accord with the simplicity of the vision of duty he saw when death had removed the brilliant bandage of happiness from his eyes, did Prince Roman bring his offering to his country. [...] One day while scouting with several others, they were ambushed near the entrance of a village by some Russian infantry. The first discharge laid low a good many and the rest scattered in all directions. The Russians, too, did not stay, being afraid of a return in force. After some time, the peasants coming to view the scene extricated Prince Roman from under his dead horse. He was unhurt but his faithful companion had been one of the first to fall. The Prince helped the peasants to bury him and the other dead.

Then alone, not certain where to find the body of partisans which was constantly moving about in all directions, he resolved to try and join the main Polish army facing the Russians on the borders of Lithuania. Disguised in peasant clothes, in case of meeting some marauding Cossacks, he wandered a couple of weeks before he came upon a village occupied by a regiment of Polish cavalry on outpost of duty. (Conrad 44-45)

Logically, the partisans — if the ones Conrad envisioned had actually existed — would link up with the Polish advance elements soon after they came into the area of Kurów on about 24 or 25 February, following the Russians' race from Puławy, on 23 February. Over the next four or five days the Polish corps would have reconnoitered the Russians' dispositions on the approaches to Kurów; and the local knowledge of partisan mounted patrols would have been especially valuable. The fictional Prince Roman's being ambushed and Peter's death at this juncture "while scouting with several others" are entirely plausible. However, there are other less likely alternatives later in the war.

Are we to suppose, then, that the fictional Peter is killed while he and Prince Roman S — are part of a small mounted partisan force defending Lubartów at the outset of the campaign, or part of a partisan force carrying out reconnaissance for an advancing army a month or more later, or later still, in defeat? Whichever scenario we choose,

there is no hint by Conrad of a Polish army near his Prince Roman S— and the partisan detachment he joins. (Brodsky 53)

If it [a small partisan corps] did exist — which is unlikely — it may have been somewhere in the south, perhaps in the area of Lubartów; and if so, its fate may offer another historical setting for the fictional Prince Roman S—’s ambush and Peter’s death. (76n41)

If Conrad intended Peters’s death to occur early in the campaign as I contend, my proposal of Kurów on 2 March (or otherwise in April) as a plausible historical setting for the fictional Prince Roman S—’s encounter with Cossacks is the most likely. Conrad may have thought the main Polish force was at the Lithuanian border, [...].

The fictional Prince Roman S—’s intention to join a “main army” there is therefore plainly impossible in its historical context. The “main army” was still in the area of Warsaw with a detached force further southeast in the Lublin palatinat, and it would be still about two months before Giełgud’s force reached the Lithuanian frontier. [...] Even here, “main army” does not mean the main Polish force, as Conrad seems to have thought, but only the northern corps, from which Giełgud’s 2nd Cavalry Division was detached as the first force to cross into Lithuania. (55-56)

Warsaw the Castle

“That’s Prince Roman S—”

“Nonsense.”

But the adjutant was positive. He had seen the Prince several times, about two years before, in the Castle in Warsaw. He had even spoken to him once at a reception of officers held by the Grand Duke. (Conrad 46)

Redoubt 54 at Wola

Conrad created a fictional Prince Roman S—, who, in his historical setting, inferentially serves from the very beginning, through almost the entire war including the Lithuanian campaign, until being taken prisoner at the fall of Warsaw, in what may only be inferred to be Redoubt 54 at Wola on 6 September. (Brodsky 31)

[Conrad’s] inspiration for the scene at the stronghold in the last days of the war was likely inspired by Juliusz Słowacki’s descrip-

tion of the patriotic icon Józef Sowiński's heroic death ("Sowiński w okopach Woli," qtd. in Davies 2: 324, 660n13). (Brodsky 35)

By 6 September, the Russians had surrounded Warsaw, and attacked from the west. Redoubt No. 54 in the churchyard at Wola fell when a desperate Polish zealot blew up the magazine. [...] Conrad's reader is left to speculate that this is the event that has deafened his fictional Prince Roman S—. However, the historical Prince Roman Sanguszko (who obviously could not have been at Wola), was deafened while in exile.

Still, internal evidence suggests that Conrad had Redoubt 54 in mind, and that his inspiration came from Juliusz Słowacki. "It was in the fortress that my grandfather found himself together with Sergeant Peters," Conrad's raconteur persona reports. "[T]hey both sat on the ramparts, leaning on a gun carriage" (Conrad 48). Conrad's phrase resembles Juliusz Słowacki's imagery in his romantic poem on the death of Wola's commanding general, Józef Sowiński, in which Słowacki describes him in death propped on his wooden leg and leaning on a gun carriage. Conrad's borrowing thus lends Sowiński's epic glory to both Prince Roman and Conrad's own grandfather Teodor Korzeniowski, who was himself wounded and awarded the *Virtuti Militari*.

The passage in "Prince Roman" continues, "[T]he day of the great assault my grandfather received a severe wound. The town was taken. Next day the citadel itself" (49).

The references to "the great assault," and "the citadel" (despite Conrad's architectural anachronism), leave no doubt that Redoubt 54 at Wola is the place Conrad intends. [...] The events of that day suggest to Conrad's reader's imagination that his Prince Roman S— either lies unconscious and is taken prisoner in the Redoubt, or with a handful of survivors he retreats at the last into Warsaw proper, perhaps assisting in the last defence of the Praga, before being taken prisoner when the city surrenders. (Brodsky 63-64)

the image of Sowiński "leaning on a cannon" was likely as much part of the folklore of the event as Słowacki's "gun carriage" account. Thus the description of Prince Roman at the ramparts with a similar phrase associates Conrad's hero glorious death and Poland's tragic destiny. (Brodsky 81n71)

Grochów (on the Eastern Outskirts of Warsaw)

Upon his arrival in Warsaw he [historical Prince Roman Sanguszko] immediately went to present himself to Chłopicki. The general tried by all means to persuade him to return home and not to risk his life and fortune, he even forbade him outright to join the army; however my son's decision was inflexible, with all the power of his noble heart he wanted to contribute to the liberation of the homeland. Not recognized by anyone he witnessed the battle of Grochów [...]. (Klementyna Sanguszkowa's memoirs; qtd. in Krzyżanowski 38)

Actually, that very evening of 25 February, the battle some 94 kms (56.4 mis) to the north [of Lubartów] at Grochów where the historical Prince Roman was, had been raging for five days already, and was drawing to a close. (Brodsky 50)

Zamość The Fortress

on 5 June 1831 [Teodor Korzeniowski] in the rank of Lieutenant joined the Podolian Legion, where he commanded a squadron in a perfect way; participated in the Legion's battles; at Majdanek near Zamość was wounded with a bayonet in his breast and was active all through the siege of the fortress of Zamość, which was the last one to resist [the enemy] in the battles for Motherland and freedom. ("Delo Volynskoy Sudovoy Palaty" 175; qtd. in Omelan 95)

Warsaw — Modlin — Zamość The Fortress

He led them into a fortress which was still occupied by the Poles, and where the last stand of the vanquished revolution was to be made. [...]

It was in the fortress that my grandfather found himself together with Sergeant Peter. My grandfather was a neighbour of the S— family in the country [...]. The Prince introduced himself one night as they both sat on the ramparts, leaning against a gun carriage. [...] The town was taken. Next day the citadel itself, its hospital full of dead and dying, its magazines empty, its defenders having burnt their last cartridge, opened its gates. [...] For more than a month he [Prince Roman] remained lost in the miserable crowd of prisoners packed in the casamates of the citadel, with just enough food to keep body and soul together but otherwise allowed to die from wounds, privation, and disease at the rate of forty or so a day.

The position of the fortress being central, new parties, captured in the open in the course of a thorough pacification, were being sent in frequently. (Conrad 48)

Conrad gives his Prince Roman S—, leading his band to “a fortress still occupied by the Poles,” a share of that aura of tragic glory. The unnamed stronghold, Conrad’s raconteur says, is “where the last stand of the vanquished revolution was to be made” (48). That could only be the latter of the three, conflated symbolically as a Polish Castle of Perseverance: Modlin fort; Zamość, the last stronghold to capitulate on 21 October; and Redoubt 54 at Wola, the critical defensive point on Warsaw’s west flank.

We know already that the historical Prince Roman Sanguszko spent the months until May 10 at Zamość Fort before being recalled to Warsaw. That also may have been part of Conrad’s inspiration for bringing his fictional Prince Roman S— to an unidentified fortress at the last. (Brodsky 63)

Lubartów – Zamość – Kock – Łysobyki

The circumstances of [fictional] Prince Roman’s capture do not correspond to reality. He did not serve as sergeant but was a captain and aide-de-camp of general Jan Skrzynecki, commander-in-chief of the Polish army. Detailed to the expedition of general Chrzanowski which was to proceed to Volhynia, captain Sanguszko took part on May 10 in an engagement with the Russians at Lubartów and then was stationed for some time in the fortress of Zamość. Ordered back to the staff of Skrzynecki he was decorated with the highest military distinction, the *Virtuti Militari* cross. Subsequently Sanguszko was attached to the corps of general Jankowski and it was on June 19 at Łysobyki near Kock, while on a mission carrying orders from his commanding officer and trying to establish liaison with another Polish unit — and not after the capture of a fortress — that together with two other officers he was taken prisoner by the Russians. (Krzyżanowski 58-59)

From the reports of his comrades in arms (noted e.g. by Jean-Aubry) we know that Roman Sanguszko took part in battles near Kock and Lubartów, and on May 25th, 1831, he was decorated with the *Virtuti Militari* cross. As a captain, he was at first in the staff of general Chrzanowski, to become later his aide-de-camp. It was impossible to hide his identity: everybody knew it, though he used only the first part of his surname – Lubartowicz. (Poray-Biernacki 29; trans. Wiesław Krajka)

the historical Prince had taken up his duties as an aide de camp and likely was at Zamość [...]. (Brodsky 77n50)

[Historical Prince Roman Sanguszko's fortunes of war were] in the areas of Lubartów and Zamość Fort. He was captured on 19 June the same year, near Kock. (30–31)

The only historical records available to me show that Prince Roman Sanguszko fought at Lubartów, Zamość (the Renaissance fortified town south of Lublin), and at Łysobyki near Kock, where he was captured. (78n53)

Upon learning about the outbreak of the November Insurrection, Prince Roman immediately started for the battlefield. Taken prisoner at Łysobyki, he was sent to Siberia for life; he made that journey in chains. (Leon Lipkowski, *Moje wspomnienia*, 1849-1913; qtd. in Krzyżanowski 41)

Warsaw — Tarnów

On February 5, 1831 (a day memorable for us, for it was the day when the Russian army crossed the Bug) my son came to see me. He stayed in Tarnów twelve days during which he made certain preparations. [...] subsequently by superior order he was obliged to leave Warsaw and again came to visit me in Tarnów. [...] Then [after a week], having stayed with me only a few days, he returned to the capital and enlisted in the army. (Klementyna Sanguszkowa's memoirs; qtd. in Krzyżanowski 38)

[Historical] Roman's parents did not stay in St. Petersburg during the Insurrection. The father remained at Sławuta, while the mother stayed in the Sanguszko estate of Gumniska near Tarnów, in Galicia. (Krzyżanowski 59)

the historical Prince Roman had just returned from Warsaw, and was at Tarnów and Lwów, still preparing to join the fight. This seems the likely time that he wrote his letter resigning his commission in Czar Nicolas's Imperial Guard. According to the chronology of Conrad's narrative, this is the logical historical juncture for Conrad's Prince Roman S— to come across a cavalry regiment of what could only be Giełgud's division, and enlist. (Brodsky 55)

Łańcut the Potocki Castle and Park

His [Prince Roman's] daughter married splendidly to a Polish Austrian *grand seigneur* and, moving in the cosmopolitan sphere of the highest European aristocracy, lived mostly abroad in Nice and Vienna. (Conrad 53–54)

Indeed, Maria Klementyna's husband Count Alfred Józef Potocki wielded vast power in the Austrian polity, serving the Habsburgs in high government posts. His and Maria's lives were of course centred at Vienna, as beffited the Austrian Imperial aristocracy; and they became more Austrian than Polish. Count Potocki rarely visited his Polish place of birth, the Łańcut estate; and the castle and park were neglected until his death. Among his court honours was Austria's Order of the Golden Fleece [...] bestowed by imperial Austria on compliant accommodationist vassal nobles, a decoration which, in *A Personal Record*, Conrad singles out for especial disdain [...]. (Brodsky 68)

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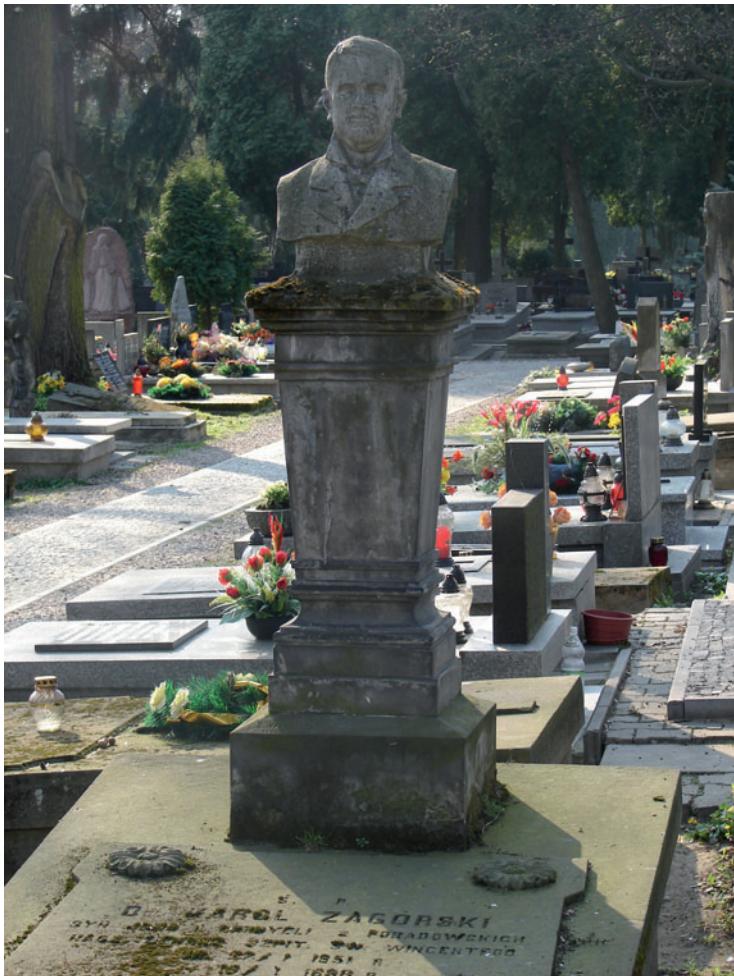


Fig. 1. Dr. Karol Zagórski
(The grave identified and the photo made by Lilia Omelan)



Fig. 2. "A picture has been painted of Prince Sanguszko working in the mines; but this, however truthful, is still the offspring of an artist's imagination"

Sutherland Edwards (Krzyżanowski)

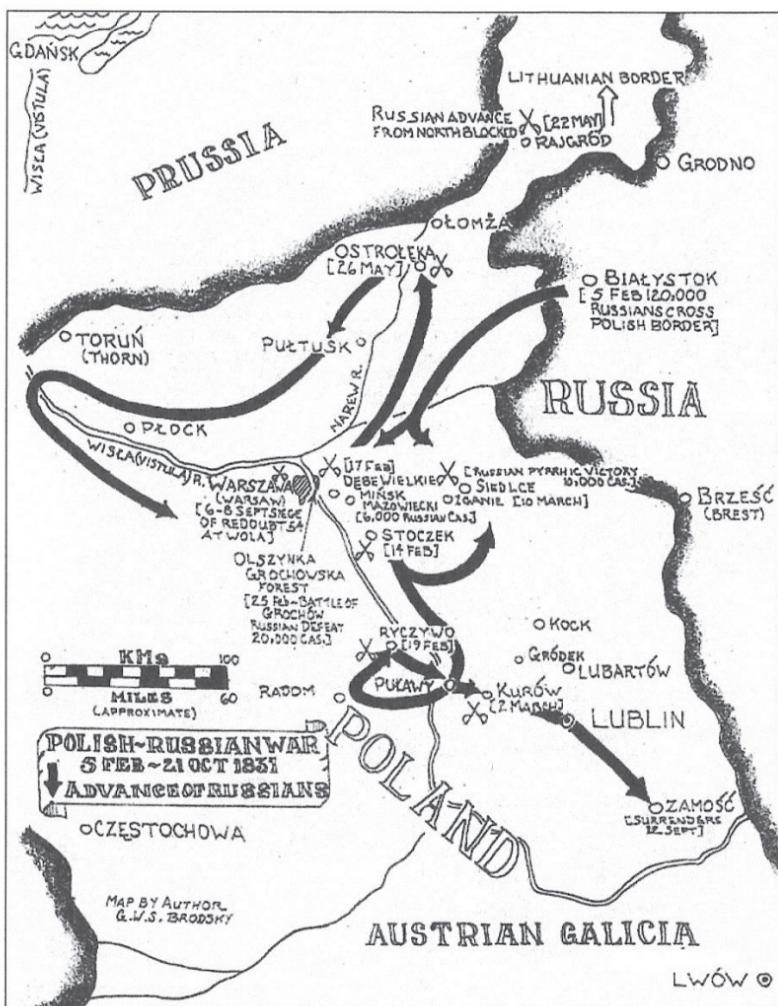


Fig. 3.

(Brodsky 87)

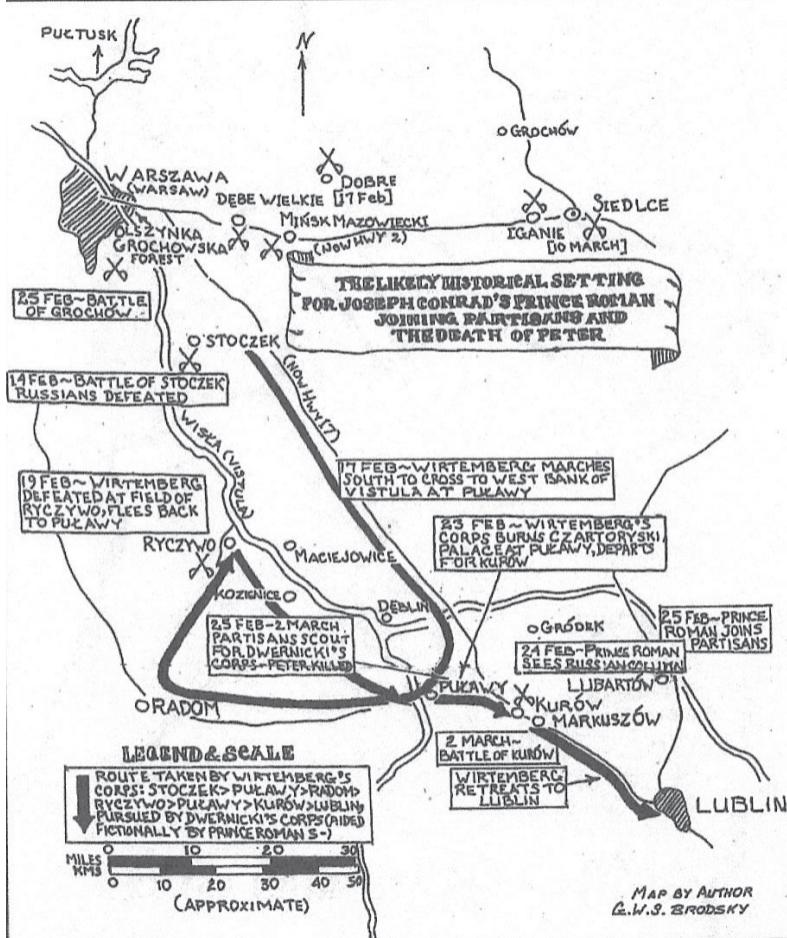


Fig. 4.

(Brodsky 88)



PRINCE ROMAN SANGUSZKO (1800-1881)
(Artist's conception, based on portrait ~)

(Watercolour-tinted version
Presented to Conrad Museum,
Terakhova, Ukraine, 2006)

G. Brodsky Dec 05

Fig. 5. "[A] spare man, of average stature, buttoned up in a black frock coat and holding himself very erect with stiffly soldier-like carriage. From the folds of a soft white cambric neck-cloth peeped the points of a collar close against each shaven cheek. A few wisps of thin gray hair were brushed smoothly across the top of his bald head. His face, which must have been beautiful in its day, had preserved in age the harmonious simplicity of its lines"

(Conrad 33-34)
(Brodsky 89)



Count Alfred Józef Potocki
Artist's conception based on portrait (G. Brodsky) 1906

Fig. 6. "His daughter married splendidly to a Polish Austrian *grand seigneur* and, moving in the cosmopolitan sphere of the highest European aristocracy, lived mostly abroad in Nice and Vienna"

(Conrad 53–54)
(Brodsky 90)

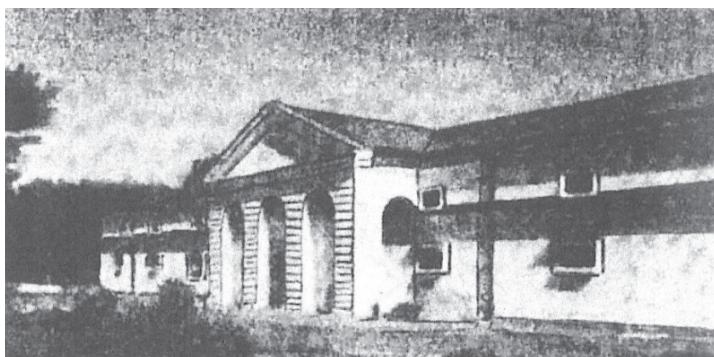


Fig. 7. Arsenal Museum of Militaria – part of Fort of Zamość
(Brodsky 92)

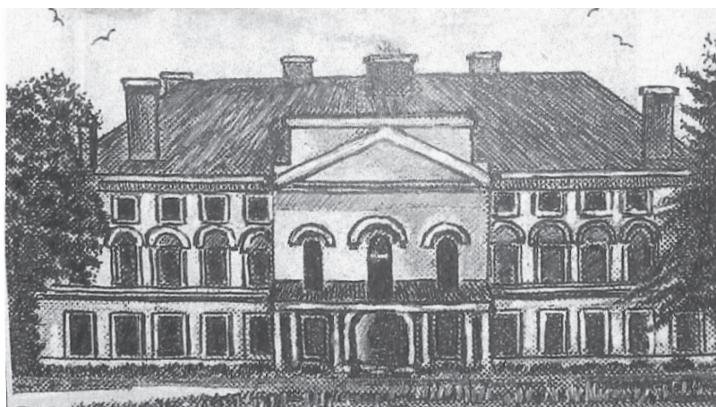


Fig. 8. Sanguszko Palace at Lubartów
(Brodsky 92)





Legenda
(identyfikacja poszczególnych postaci wg ustaleń J. Matejko) (Identification of persons according to J. Matejko's research)

1. Król Zygmunt August
2. Prymas Jakub Uchaniski
3. Inłakier Giełka
4. Kardynał Stanisław Hojnicki
5. Manszak kpt. Jan Filipowicz
6. Kaszteleń Marcin Zborowski
7. Hetman w.k. Mikołaj Mielecki
8. Kaszteleń Mikołaj Radziwiłł
9. Jan Chodkiewicz
10. Jan Łaski
11. Biskup wileński Walerij Podlaski
12. Kaszteleń Gdanski Jan Kostka
13. Andrzej Frycz Modrzewski z nienanym chłopcem
14. Książę Bazyli Ostrogski
15. Książę Janusz Ostrogski
16. Ostatni Wielki Włodzimierz
17. Książę Roman Sanguszko
18. Książę Michał Wiśniowiecki
19. Stanisław Tarnowski
20. Maren Koner
21. Andrzej Tęczyński
22. Kaszteleń Albrecht Fryderyk, lennik polski
23. Tęczyński
24. Beata Kościelska
25. Anna Ligęztonka
26. Sordowicka
27. Herbutowa
28. Filipova
29. Biskup krakowski Filip Patniewski
30. Rafał Leszczyński
31. Manszak Sedziwój
32. Jan Herbut z Fulstyna
33. Walerij Denbicki
34. Piotr Myszkowski
35. Albert Laski

Russia and Nothingness in Conrad's Writings

In his 1905 essay "Autocracy and War," Joseph Conrad relates that Otto von Bismarck, then Prussian Minister to Russia, is to have said upon leaving his post, "*La Russie, c'est le néant*" ("Russia is a nothingness" (8)). Conrad clearly concurs and regularly represented Russia in his works as an empty expanse, both in terms of its literal spatial extension but also in terms of its politics and society. For him, Russia was Other. Despite geographical designations to the contrary, Conrad viewed Russia (unlike his native Poland) as non-European, in short as non-Western; Conrad refers elsewhere in "Autocracy and War" to Russia's "impenetrability to whatever is true in Western thought" (11). Not only does Conrad see Russia as impenetrable to Western thought; he asserts that "the testamentary Russia of Peter the Great ... can do nothing. It can do nothing because it does not exist. It has vanished for ever at last, and as yet there is no new Russia to take the place of that ill-omened creation" (6). In its place is an emptiness, and all things Russian embody, for Conrad, both otherness and emptiness.

There has been little written on the space of Russia in Conrad's works, but it is often seen as antithetical to his depiction of the West. For example, on the surface, Conrad's novel *Under Western Eyes* appears to present a distinct difference between the space of Russia and the space of the West. However, as Conrad consistently questions the validity of Western social customs and values in the novel and elsewhere in his works, he reveals them to be artificially erected entities that merely mask an emptiness within. I believe that by pursuing the nothingness of Russia we can see how Conrad uses Russia as an apparent antithesis to the West that in the end reveals a concurrent nothingness of the West.

Beyond the World of Chaos: Rethinking Joseph Conrad's Humanism in His Life-Narratives

Arguably, life-narratives and memoires have become an important genre for literary and critical discourse. Life-narratives are not just a cut-and-dried science in which conclusions, once drawn, become carved in stone. Joseph Conrad was a Polish novelist, the world's supreme literary genius, an acclaimed moralist, a humanist and an existentialist par excellence. He has deeply influenced the intellectual and cultural life of the early twentieth century. Conrad's alluring blend of creative vivacity and trenchant and humanistic fervour saturated all his writing and rendered him a legendary person. His literary oeuvre contains distinct spaces for humanistic studies. It should be noted that Conrad's work exposes the hypocrisy of the stereotyped and vapid state of the human world.

Conrad's life-narratives and memoirs, like *A Personal Record* (1909) and *The Mirror of the Sea* (1906), bring out his firm belief about the significance and social relevance of solidarity and fidelity in human life. In *A Personal Record*, Conrad's influence on later novelists has been profound both because of his masterly technical innovations and because of the vision of humanity expressed through them. Both works address the issues of human denigration, isolation, ennui and disillusionment. The present paper seeks to bring out the comprehension of his moralistic and humanistic literary motifs and discursive practices that have become part of the grand Conradian discourses.

Given the complexities of the impasse of the human situation, it sounds good to rethink and interrogate his worldview of humanism, moralism and identity. Therefore, it can modestly be stated that Conrad's life-narratives can still create deep verve in the minds of readers and scholars.

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**Schiffs & Spectators:
Europe's Borders & the Sea
in Joseph Conrad & John Auerbach**

Hans Blumenberg's book *Shipwreck with Spectator* traces the changing metaphor of a disaster at sea and an observer, and envisages this spectator as an embodiment of *theory*. Initially safely ensconced on dry land, with the distance to allow reflection, the onlooker can consider future possibilities, but then what happens if our bystander is aboard observing the wreck of Europe? Using Blumenberg's metaphorology, this paper intends to view Europe's borders from the perspective of one leaving Europe.

Conrad's *Mirror of the Sea* and *A Personal Record* both stage biography, place and vocation, a sailor's and a writer's career, and toy with oppositions — nation/Europe, heritage/future, sail/steam, experience/philosophy — from the detached space of the sea or looking back from the land. I propose to examine how these varying visions and prospects attempt to accommodate the opposing positions opened up in portrayals of sailing and work, homeland and writing, and situate themselves within or without imagined borders.

John Auerbach, another Polish writer who wrote in English, left a very different Europe to Conrad for a life as a merchant sailor. He lived through the occupation of Poland and eyed the freedom envisaged on the horizon. In his *Transformations* and shorter works, the sea represents a place of mixed blessings, embodied by desires towards horizons, borders and crossings. While Auerbach ultimately resides in Israel, both writers converge topologically in their reminiscences of Poland & Marseille as hubs of exilic possibilities, and a haven for future hopes.

The Form and Content of Reflection in the Autobiographical (Non)Fiction of Joseph Conrad and Henry James

In *The Postmodern Explained to Children*, Lyotard rejects postmodernism as a "post-ist" phenomenon and favors a modal view in its stead: the philosopher argues that as, in contrast to post-modernism, modernity and modernism promoted the pre-established view of time and history, it, therefore, also upheld a nostalgic construct of the past – a standpoint in agreement with the premise promoted by Bauman. In the paper, I explore the nature of the modal bias in selected autobiographical writings by Conrad and James. Paradoxically, both writers are known for their antipathy to "sentimental attitudes," yet both are prone to reflection, reflections at times bordering on nostalgic sentiment. The paper examines the divergent modes of autobiographical reminiscence and argues that the divergence impacts on the conceptual and stylistic frame of their works. In Conrad's writings, a certain nostalgic fascination with things past becomes discernible, which may be categorized along the lines of Boym's *reflective* nostalgia. If examined against the dualist generic theory, this is a matter of content – thus an example of Lyotard's "nostalgia for the unattainable." By contrast, James's examination of the past in *A Small Boy and Others* suggests a certain visual meticulousness. Here, the mode of nostalgia impacts on the form through employing a chain of nostalgic tropes encoded in the language and pastoral traditions. Despite their rare occurrence, the Jamesian technique of reminiscence enriches in particular the stylistics of his autobiographical narratives. The modal nuances of form and content analyzed in the paper, therefore, assist in accounting for the differences in the autobiographical works of both writers.

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What Horrors Did Conrad Actually See in the Congo?

Nearly all of the biographies of Conrad assume he witnessed horrific events in the Congo and that these experiences changed his life, propelling him toward his career as a serious author. Conrad himself encouraged such an interpretation when he told Edward Garnett that before the Congo he had “not a thought in his head... I was a perfect animal.” Garnett reached the conclusion that “Conrad’s Congo experiences were the turning-point in his mental life and that their effects on him determined his transformation from a sailor to a writer.”

Yet the biographies fail to give examples, or they cite events that happened outside the June-December 1890 time frame of Conrad’s trip, or they mention incidents then, but at places other than those Conrad visited. It is possible that Conrad’s experience lacked the trauma generally supposed. When Roger Casement wrote Conrad in 1903 asking for confirmation of the most notorious abuse by King Leopold’s forces, Conrad replied, “During my sojourn in the interior, keeping my eyes and ears well open too, I’ve never heard of the alleged custom of cutting off hands amongst the natives... certainly not among the Bangalas who at that time formed the bulk of the State troops.” Despite statements by some of the biographies, Leopold did not begin this particular punitive practice until he imposed his labor tax in 1892. Nonetheless, Conrad would definitely have witnessed numerous instances of violent abuse during his time in the Congo. This paper will detail those experiences and their effect on his writing.

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Conrad's Life in Lwów/Lemberg

In this paper I attempt to get an insight into Conrad's life in Lwów. Conrad resided there for about eight months in 1868-1869 and a year – or a slightly shorter period of time - in 1873-1874, before his departure for Kraków and later – for Marseille.

During the first stay the 11-year-old boy lived with his father Apollo Korzeniowski, who, despite the fact of being already mortally ill, cared about Józef Teodor Konrad's weal and education. Initially Apollo wanted his son to attend school on a regular basis. However, he soon became disappointed with the local level of instruction and the substandard Polish language spoken in the educational establishments. Because they did not have many acquaintances in the city, the father and the son spent most of the time together.

The second stay was different. The orphaned boy was placed in the male boarding house run by his relative Antoni Syrocyński. This was a period of intense development for the adolescent Józef Teodor Konrad. He read extensively, improved his knowledge of French and attended the lectures in natural sciences and literature. Although the young Korzeniowski was supposed to stay in Syrocyński's boarding house for another year or even longer, he left Lwów before that time. What made him leave earlier than planned, and what baggage – emotional and ideological – was he carrying with him? These are some of the questions on which I intend to dwell.

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Stefan Bobrowski: A Faithful Fighter For Poland's Freedom

Stefan Bobrowski, Conrad's maternal uncle, was one of the leaders of the January Uprising. Having been involved in the clandestine patriotic movement since his student years, he became a member of the Central National Committee and Warsaw's military superintendent at the time which was critical for the freedom fighters. Bobrowski's uncompromising stance and wise strategic planning helped avoid anarchy among the insurgents and hold their positions for a substantial time. Unfortunately, his life was terminated by a duel stemming from a political disagreement.

Stefan Bobrowski maintained a friendship with his brother-in-law Apollo Korzeniowski. Their friendly relations were based on common interests: both men's active engagement in clandestine patriotic activities and their passion for literature. Though it is true that Conrad's mentions of the January Uprising in general and his uncle Stefan Bobrowski are scarce, there exists a scholarly view that the tragic ending of *Lord Jim* might have been influenced by the account of Stefan Bobrowski's untimely death.

This paper is an attempt to analyze the life and patriotic activities of Conrad's uncle Stefan Bobrowski, his role in the January Insurrection and his connections to Joseph Conrad and his closest family members.

The Satirical Portrait of Conrad in H. G. Wells's *Tono Bungay*

H.G. Wells's friendship with Joseph Conrad began cordially enough with Conrad being grateful for Wells's favourable reviews of his first two books: *Almayer's Folly* (1895) and *An Outcast of the Islands* (1896). He paid homage to Wells in certain passages in "Heart of Darkness" (1899), notably in his mention of Martians. Conrad even dedicated a novel, *The Secret Agent* (1907), to Wells. Wells returned the compliment by creating a distinctly Conradian African sequence at the centre of *Tono Bungay* (1909) which is Wells's most ambitious and sweeping indictment of Edwardian England. Its form is that of a Bildungsroman narrated by George Ponderevo, the son of the housekeeper at Bladesover House in Kent, who in the second part of the novel takes a "Heart of Darkness" kind of trip to West Africa in a boat whose vulgar, cowardly captain with a thick foreign accent sounds like a caricature of Joseph Conrad. The Romanian captain of the *Maud Mary* in *Tono-Bungay* was a naturalized Englishman who had learnt the sea in the Romanian navy and English out of a book. The convulsive, maddening foreigner offers a contrast to George: the English citizen of appropriate mannerisms and considered restraint. He had violent adjuncts to speech which Western Europeans have abandoned, shruggings of the shoulders, waving of the arms, thrusting out of the face, wonderful grimaces and twiddlings of the hands under your nose. In *Experiment in Autobiography* (1934) Wells described Conrad as the strangest of creatures, who spoke English strangely, had learned to read English long before he spoke it and he had formed wrong sound impressions of many familiar words. After publishing *Tono Bungay* their friendship cooled.

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Conrad and Poland: Reading Tadeusz Bobrowski's Letters to His Nephew

I would like to present the complex relation between Conrad, his uncle, Tadeusz Bobrowski and Poland. Reading Bobrowski's letters to his nephew I aim to show and explain how the relationship evolved over the years, and why and how it happened that from a very strict and critical guardian Bobrowski became Conrad's true friend and mentor. At the same time I would like to describe the way in which Bobrowski updated Conrad about Poland and his family to illustrate how Conrad's approach to Poland, to the Polish cause and even to his own relatives was shaped by Bobrowski's ideas (depending on Conrad's acceptance, rejection or challenge of Bobrowski's thoughts).

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**“The one country with whom we should be in alliance”:
British Pro-Russia Materials Published Side by Side
with Conrad’s Fiction and Reviews from 1895 to 1917**

Polish critics of the turn of the 20th century often wondered why Joseph Conrad did not use his pen to support the cause of the recovery of Polish national sovereignty. This paper posits that a contributing factor may have been Conrad’s awareness of favorable feelings towards Russia by contemporary Britain. While conference participants are likely aware of the political sympathy between Britain and Russia during the time of Conrad’s literary career, it may be surprising to encounter the sheer enthusiasm with which British periodicals promoted books about Russia, Russian cultural practices, the superiority of Russian political decisions, the fitness of Russian expansionism, and even the practice of exiling prisoners to Siberia. In this context, it may be less of a mystery why Conrad, a new citizen with a precarious financial situation and a family to feed, chose not to pursue literary activism on behalf of Poland.

The presentation and accompanying slideshow will exhibit visual evidence of pro-Russia materials which appeared within the same editions as Conrad’s fiction, reviews of his fiction, and other fiction he admired, often on the same page. Primary attention will be given to *The Glasgow Herald* of Thursday, April 25, 1895; *Blackwood’s Magazine*, September 1897; and *The Observer*, Sunday, March 25, 1917. That Conrad actually read the editions referenced is proved by the inclusion of excerpts from personal letters stating the fact. Context regarding Conrad’s personal worries about the West’s tolerant attitude towards Russia will be sourced from “Autocracy and War”.

“Janko Góral”: The First Polish Version of “Amy Foster” – Between Translation, Appropriation and Refraction

“Amy Foster” is one of Conrad’s most powerful and current stories that recently has been retranslated in many languages, thus evidencing both readers’ and publishers’ interest in this dissection of exclusion, immigration, isolation, and xenophobia, to mention its most obvious themes. Since its publication, a wealth of critical analyses have appeared, many of them emphasising its universality, as evidenced, for instance, by the avoidance of specifying Yanko’s national background. My wish is to present a case of appropriation of “Amy Foster” via translation that situates Conrad’s short story along with many Polish anti-emigration propaganda texts of the late nineteenth century. I will thus focus on its first Polish translation entitled “Janko Góral” created by Maria Bunikiewiczowa and published in 1914 in Lviv, when Poland was still under the rule of partitioning powers. The main aim is to demonstrate that the translator modified, quite significantly, interpretative possibilities of the text by clarifying Yanko’s nationality, augmenting various power relationships between the characters, and introducing concepts relating to Polish culture. Consequently, she manipulated the manner in which the story would be interpreted by Polish readers of that time, which illustrates the notion of refraction as defined by André Lefevere.

An NING

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**“Listening to the thunder of the waves”:
A Daoist Reading of Joseph Conrad’s
*The Nigger of the “Narcissus”***

This essay aims to explore the relationship between nature and the human in *The Nigger of the “Narcissus”*, by drawing on early Daoism. It firstly examines Joseph Conrad’s view of nature and also critics’ comments in regard to his varied attitudes, and then scrutinizes the father-and-children relationship between the sea and the sailors in *The Nigger*. Secondly, using David E. Cooper’s interpretation of early Daoism as a framework, it expounds the three fundamental affinities between Conrad and Daoism, namely: “a more natural existence”, a “nostalgia for an age when people led lives that were simpler and closer to nature” and “a sense of the mystery of the way of things”. Thirdly, it discloses Conrad’s imagination of the good life as implied in his portrayal of Singleton. With Daoism as an interpretive apparatus, a few hidden aspects of *The Nigger* are mirrored forth, such as convergence with nature, spontaneous living, and connection between all creation.

The Echoes of the Rituals of Initiation and Blood Sacrifice in *Lord Jim* and "Heart of Darkness" by Joseph Conrad

In *Lord Jim*, the eponymous hero is described in the following way: "...he advanced straight at you with a slight stoop of the shoulders, head forward, and a fixed from-under stare which made you think of a charging bull". In "Heart of Darkness", the protagonist Kurtz, of whom we do not in fact see much, is shown as connected with a native "sorcerer", a "witch-man", who had "antelope horns" on his head. Both bulls and antelopes, or goats, are typical sacrificial animals, and the protagonists of these two works, written more or less at the same point of Conrad's writing career, are both Europeans who perish in the midst of tropical forests, in spite of the high hopes that accompany their decision to try their luck in an exotic environment. At the same time, it is easy to argue that the two men are, in some important respects, contrasted with each other. Kurtz has promising beginnings, but later he gradually degenerates, whereas Jim begins his career inauspiciously, but later he redeems himself very successfully, so that his final catastrophe comes as an unpleasant, but perhaps not entirely unexpected, surprise. It is clear enough that the two characters carry out a different, though equally tragic, narrative scheme that seems to have much to do with the rituals of initiation and sacrifice, but also with certain ancient myths and archetypes.

“Youth” and *Lord Jim* – A Bakhtinian Dialogue Between Two Marlows

Marked by the appearance of Joseph Conrad’s famous narrator, Marlow, both “Youth”, written in 1898, and *Lord Jim*, completed in 1900, belong to the so-called “Marlow Trilogy”. The aim of the paper is to compare and contrast two Marlows, the young one presented in “Youth” and the mature one portrayed in *Lord Jim*, applying Mikhail Bakhtin’s theory concerning polyphonic narrative voices. The inexperienced Marlow of “Youth” may be regarded as an essentially plastic being, a “limit-surpassing” character, as defined by Giovanni Bottiroli, who developed Bakhtin’s distinction between Racine’s and Dostoevsky’s characters. As the young protagonist is a man of extremes who indulges in his own emotions, he bears resemblance to Jim, the eponymous hero. By contrast, the experienced Marlow of *Lord Jim*, having looked into the abyss of human nature and having gained knowledge, no longer desires to transcend his identity. He may be regarded as an incarnation of the tendency to coincide with what one is. The *vita activa* of the young Marlow of “Youth” is therefore transformed into the *vita contemplativa* of the mature Marlow of *Lord Jim*. Interestingly, according to Ian Watt, in *Lord Jim*, Jim represents the voice of the innocent Marlow of “Youth”, whereas the mature Marlow incarnates the voice of experience. Therefore, apart from the intertextual dialogue between two Marlows in the short story and the novel, there is also the intratextual one in *Lord Jim*.

Patterns of Human Vulnerability as “the secret spring of responsive emotions” in Joseph Conrad’s “Amy Foster”

Regardless of the historical era, the vulnerability of human existence remains one of the most substantial philosophical problems. The attention of contemporary researchers to ethical issues of human precariousness as a shared human condition has recently intensified in the face of wars, terrorism, economic precarity, ecological threats, and sexual violence.

The central premise of this paper is that physical, social, and psychological facets of vulnerability constitute a cross-cutting motif in Joseph Conrad’s fiction. Interdependency and othering in the community, the precarity of “subaltern others” in colonized areas of the world, along with shipwrecks, are a few major issues highlighted in his writings.

In “Amy Foster”, Yanko Goorall’s vulnerability across his life course is analyzed from a multidimensional perspective. Conrad addresses a pre-migration vision of the character’s experience, placing emphasis on the lack of decent work in his home country. Another focus is on a shipwreck that tragically kills all the passengers with only one survivor. Finally, Yanko’s hyper-precarious life in England and his death due to insurmountable cultural differences and the language barrier are discussed.

In conclusion, the paper argues that the topic of human vulnerability revealed in Conrad’s “Amy Foster” affects the readers’ existential values and contributes to the moral knowledge of the audience, in accordance with his aesthetic principle “to make you hear, to make you feel – it is, before all, to make you see”.

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**The Social Archetypes of Identity in Joseph Conrad's
"To-morrow," *One Day More*, and *Jutro* by Baird,
Hussakowski and Sito**

The paper examines Conrad's short story "To-morrow" along with its play adaptation *One Day More* (made by the writer himself) and the musical drama/filmic opera *Jutro* (1976) (directed by Bogdan Hussakowski, with the music composed by Tadeusz Baird and the text written by Jerzy S. Sito). Through creation of the characters of Captain Hagberd and Harry respectively, Conrad made a profound and interesting artistic application of the symbolism of the social archetypes of the maritime anti-pilgrim (opposed to Conradian seamen-pilgrims who effectuate the glorious ethos of the fellowship of the marine craft) and the vagabond (opposed to the home-bound style of life of both Hagberd and Bessie/Jessie), as well as those taken from Christianity and the sea universe. "To-morrow" and its two companion adaptations shed new light on Conrad's modernism and provide an addition to the system of the Conradian marine ethos. Taken together, these three works definitely form an artistic masterpiece: they testify to the great significance, artistic value, and semantic potential of "To-morrow," a short story that does not deserve the critical neglect it has hitherto received.

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"The Parrots of Casa Gould": Speculative Voices in *Nostromo*

Nostromo is foregrounded by the tale of two gringo speculators lost, except in local oral legend, while searching for a gold seam in the Azueras. Like their heirs, Don Carlos Gould and Martin Decoud, they inhabit a purgatory to which all narrative is subjected in Conrad's novel whose "silver-plot" is an over-determined distraction. The reader who invests in it, like so many of its characters, is betrayed by perpetually speculative voices.

We must instead listen to various oral genres by an author whose ear was so acute that one edition affixes pages of translation from the Spanish and Creole. *Nostromo* should be read as an "allegory of listening" to very corruptible genres rather than incorruptible characters or silver, equally easily oxidized by speculative market forces. Oral narratives "lose themselves among innumerable tales of conspiracy."

Decoud's private letter to a sister is released as an oral confession, as liberated as the discontinuous pages of *Fifty Years of Misrule*. Floating narratives include "whispers of foreign investment"; interrupted telegraphs from Cayta; the "peculiar gossip of the town" picked up by Nostromo from female admirers; and "the voices of destiny" mixed with "speechified clap-trap" of the pronunciamientos following each coup. Even the mouth of the San Tomé mine emits a "staccato...mutter" of stamped ingots. Putatively independent (post-partition), the Occidental Republic is under a siege of voices from fugitive refugees, who, as in a "noisy parrot-house," speculate aloud on the unsettled future of a post-colonial developmental model.

The Sociology of Information in Joseph Conrad's *The Secret Agent*

In his essay "The Sociology of Secrecy and of Secret Societies" (1906), Georg Simmel analyses secrecy as "a universal sociological form" which shapes human social relations and constitutes the private and the public domains by managing the flow of information. If the exchange of information is represented as analogous to commerce, information itself becomes a commodity. Simmel's essay, thus, lays (often unacknowledged) grounds for sociology of information, which constitutes the framework for my analysis of *The Secret Agent* by Joseph Conrad.

My paper concentrates on the ways the circulation of information shapes social relations in *The Secret Agent*. While the possession of economic capital is one obvious source of social distinctions, it is the access to (secret) information that reveals hidden alliances in the novel. The analogy between information and economic capital is enhanced by the fact that Verloc, the eponymous secret agent, makes a living by selling information about a group of anarchists to Mr Vladimir, the First Secretary in the embassy of an unnamed country. If the value of information provided by Verloc depends on its unavailability, which Mr Vladimir's predecessor fully understood, Mr Vladimir himself expects information whose value would lie in its sensational nature, and which would confirm his false ideas about anarchists. He thus expects the kind of (mis)information that boosts newspaper sales, which depend on spreading information rather than limiting access to it. The novel thus both traces alliances formed by exchanging information and comments on the management of information as an economic resource.

Poetical Expressions of Contradiction in *The Secret Agent*

Conrad was fascinated by Rimbaud, and like the French poet in *Une saison en enfer*, Conrad seems to have a critical point of view on his own art, especially in *The Secret Agent*. The text of the first chapter is saturated by ambiguity at all levels of the text, which can be seen as a poetical expression of the conflicting relations between Verloc, Winnie, and Stevie. The “alchemic” way to reconcile contradictions cannot be seen as a celebration of the Unity or sacred One, more obviously referred to in “Heart of Darkness”. To be more precise, this ambiguous way of writing is adapted to the psychology of Verloc, a sort of benevolent father who turns into a murderer. This is reminiscent of Abraham, though we steer away from the biblical lesson.

The very first sentences of the novel are relevant to this theme. Verloc’s official work is not a proper “job,” which is in line with the contradictions embodied by this character. The same with customers of his shop, and with Winnie herself, who appears to be a “double” of Verloc in the first chapter. Many repeated details suggest the link of different characters, in a sort of mirror effect.

This phenomenon itself is not so surprising. However, my study is focused on a peculiar aspect of Conrad’s writing: In the first chapter of *The Secret Agent*, many material details seem to express the contradictions within the characters. Moreover, the succession of these details is indicative of Conrad’s poetical instinct.

The Enemy Ship in *The Rover*

Conrad wrote that “the sea has been the setting but very seldom the aim of my endeavor” (“Preface to the Shorter Tales” in *Last Essays*). While ships at sea figure prominently in many Conrad works, there is evidently a symbolic aspect to the theme as well.

As one of the few major works which don’t involve literal ships at sea, *The Secret Agent* offers insight into Conrad’s use of boats as metaphors. That novel describes Winnie’s potential suitor as “a fascinating companion for a voyage down the sparkling stream of life; only his boat was very small. There was room in it for a girl-partner at the oar, but no accommodation for passengers” (SA 199). Due to Winnie’s relationship with her brother, she needs a husband who will accept Stevie as a third in the arrangement, and so she marries Mr. Verloc, because although “there was no sparkle of any kind on the lazy stream of [Verloc’s] life [...] his barque seemed a roomy craft” (199). As metaphors, ‘his boat’ and ‘his barque’ refer to a space one occupies – to a sense of containment, or lack thereof, as exemplified by the departure of Winnie’s mother from the Verloc household, which is likened to “rats leaving a doomed ship” (146). With regard to such usage, Edward Garnett notes that Conrad does not confuse literal and imaginative meaning (Garnett 20).

In *The Rover*, the term “enemy ship” is multivalent. It refers to the literal battleship *Amelia* and to a more elusive foe which seems to be an inherent part of the human condition. The novel makes a third reference to the “enemy ship” in which the extrinsic battleship and the intrinsic enemy are connected, in an alliance of irreconcilable contradictions. This paper examines the way in which Peyrol and Réal forge an alliance which leads Réal to reject his plan to commit suicide, and to embrace life.

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A Bakhtinian Analysis of the Protagonist's Ethical Dilemmas in Joseph Conrad's *Under Western Eyes*

This paper studies the ethical dilemmas of the protagonist, Razumov, in Joseph Conrad's *Under Western Eyes* (1911) through the ethical perspective developed by Mikhail Bakhtin in his *Toward a Philosophy of the Act* (1919-1921). Bakhtin's ethical architectonic evolves around the notion of "answerability" which aims to assess a character within his/her unique particulars in response to the already existing philosophical inadequacy to offer a complete picture of a character. The paper analyzes Razumov's "moral" and yet "immoral" acts in three layers: particularity in relation to the protagonist, plurality of value judgments, and the place of empathy and love in the assessment of a character. In light of this analysis, it is argued that Razumov cannot be considered completely immoral despite the wrongdoings he has committed. It is further suggested that the ethical profundity of Razumov extends beyond this specific novel and gains immortality, embodying a potential to gain a more insightful understanding from the readers of different spaces and different times as it enters Bakhtin's "great time".

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Joseph Conrad’s *Chance*: An Attempt to “Novelize” Life

There are numerous elements which make the reader think of *Chance* as a novel apart. To some extent it is true although we can recognize in it the Conradian fight against the most deterministic of cultural forms, the novel.

The aim of this paper is to focus on the way the organization of the characters’ lives is inextricable from the organization of their narrative equivalents: chance events become the narrative fabric in the sense that once they happen, a narrative is imposed on them in order to attempt to make sense backward of what, as lived forward, is ceaselessly nonsensical.

However, in *Chance*, this narrative recuperation is complicated by the many narrative and temporal levels, which testifies to Conrad’s refusal to acquiesce easily to this function of narrative and to embrace, instead, the disquieting, disruptive aspects of chance.

Marlow as narrator has always been aware of the difficulty of telling a story and *Chance* is no exception to this. When he says: “You understand I am piecing here bits of disconnected statements” he seems to refer to his attempt to liberate his story from the strictures that signify meaning. What is natural, unpredictable and contingent must be allowed to flourish and the temptation of allowing form to suffocate reality must be resisted.

Conrad, of course, is not insinuating a defence of the superiority of reality over art; rather, he acknowledges the tensions and interplay between the random and the man-made where chance strives to undercut our grand schemes and inventions.

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Imagination and Inertness: Escapes in Conrad's Fiction

Reading provides a kind of shelter from daily worries and anxieties to overcome a sense of insecurity. Likewise, storytelling holds therapeutic powers: the heart may burn until the “ghastly” tale is told. But the retreat into fiction holds dangers of a different kind. In this paper, I look at Conradian characters who flee, and reflect on what they may tell us about escaping into physical and mental spaces, how we flee, and to what end.

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Conrad and the Karenins

While there are many ways Joseph Conrad's novel *The Secret Agent* can be related to Dostoevsky's fiction, I have found few critical remarks inviting consideration of any Conrad works in relation to Tolstoy, though Conrad's correspondence reveals that he was familiar with some of Tolstoy's texts. Among these few critical observations extensive discussion of this topic is rare. Mainly comparative in nature, none suggests the feasibility of considering *The Secret Agent* in relation to Tolstoy's oeuvre.

Despite this lack of critical attention I believe textual evidence from *The Secret Agent*, especially regarding the Verlocs, invites comparison with Tolstoy's portrayal of the Karenins. I also review other instances of Conrad's possible indebtedness in the characterization of Winnie Verloc to Tolstoy's *Anna Karenina*.

Intertextuality and Dramatized Denegation in Conrad's Short Story "The Black Mate"

This paper is an attempt at re-reading Conrad's first tale "The Black Mate" (1886) in the context of Faulkner's *Light in August* (1932) and *Absalom, Absalom!* (1936). The essay is part of a larger project on Conrad's less-known and often deprecated short fiction, which increasingly exposes cases of Faulkner's unacknowledged debt to Conrad, what with the master of American modernism's belief that "a writer never knows where he steals from" and his long unacknowledged indebtedness to Conrad's essay "Henry James: An Appreciation" (1916) in his celebrated Nobel Prize Address (1949). The social response in the American South to the racial, and thus moral, ambivalence of Joe Christmas in Faulkner's novel is clearly evocative of the ambivalent social perception and moral judgement—based solely on his outer appearance—of Winston Bunter, whether in or out of the London Dock, in Conrad's tale. Likewise, "The Black Mate" reveals Faulkner's unexpected indebtedness for Shreve's famous prophecy in *Absalom, Absalom!* What is more, as the first case in Conrad's short fiction, this tale features denegation (assertion of presence by absence and vice versa), a modernist device later widely exploited by William Faulkner, which in this early Conrad text, unlike in Conrad's subsequent tales, takes a dramatic rather than a linguistic form. Overall, the intertextual reconsideration of "The Black Mate" in the Faulknerian, Bakhtinian and Lacanian contexts sheds new light on the aesthetic and ideological dimensions of this rather neglected Conrad tale.

Yanko Goorall and Espen Arnakke: Similarities and Differences Between “Amy Foster” and Two Novels by Axel Sandemose

The paper undertakes an analysis of two early 20th-century treatments of the phenomena of immigration and alienation, which adopt eerily similar scenarios but use them to carry out very different analyses. In the short story “Amy Foster” (1901), Joseph Conrad portrays the pathetic fate of would-be immigrant Yanko Goorall, who survives a shipwreck to appear anonymously and unexpectedly in an English seaside town and, as depicted by the tale’s frame narrator, succumbs to ignorance, indifference and fear, despite making every outward sign of good will. In *En sjømann går i land* (A Sailor Goes Ashore, 1931) and *En flykting krysser sitt spor* (A Fugitive Crosses His Tracks, 1933), the Danish-Norwegian novelist Axel Sandemose presents his alter ego Espen Arnakke, who jumps ship off the coast of Newfoundland and arrives, like Yanko, cold, ignorant and alone in a coastal village. Yet unlike Yanko, who strives to assimilate and is rejected, Espen causes disruption and commits murder. The two protagonists present instructive contrasts in almost every respect, as do the depictions of the communities, the writers’ narrative techniques, and their use of psychology and moral focus. The comparison is meant to draw attention to some under-emphasised aspects of all three works.

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A Cruise on the Trail of Conrad? Jan Józef Szczepański's Travel Reportage

The author of *Przed nieznanym trybunałem* (*Before the Unknown Court*) is perceived in modern Polish prose as a spiritual student of Conrad's secular ethics thesis. It is within this scope that his prose and essays are studied, with measurable effects. In my presentation, I am concerned with the collection of reportages about the Middle East, India and Africa gathered by Jan Józef Szczepański under the joint title *Trzy podróże* (*Three Journeys*). The sociological and political queries pertaining to the ethics of colonial and postcolonial collective of the so-called "Third world" as described in these texts are akin to the analogous interest of Conrad's expressed 50 years prior. However, what is even more interesting, the *topos* of sea voyage — a motif present in these texts, which is simultaneously a metaphor for sailing — is clearly related to the fascination with the *Nostromo* author's prose. It is not without reason that the writer from Cracow echoes Conrad's oeuvre and embarks on a ship headed towards the unknown world of the Orient.

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Conradian “Heart of Darkness” in Selected Science Fiction Works by Stanisław Lem: *Return from the Stars*, *Solaris* and *Fiasco*

As Joseph Conrad cannot just be considered a writer of sea fiction, Stanisław Lem is not a typical SF novelist. He treated space and space travel as mere background against which he cast a variety of problems. These include dilemmas regarding contacts with the Other, the loneliness and responsibility of the commander, relationships between the captain and officers responsible for the safety of other seamen, the idiosyncrasies and obsessions which occur among the crew members (often comprising people and androids), and finally crucial moments, such as the first command, or critical situations connected, for example, with an order to use force. Stanisław Lem had a very high opinion on Conrad and his literary output, but for a few exceptions, he rarely refers to Conrad directly in his works. Nonetheless, Conradian motifs are implicitly present in his fiction. They include, for example, the motif of crossing the metaphorical “shadow-line,” the ethos of work, or the figure of the “Conradian Captain”.

In the following paper, I am going to discuss the presence of Conrad’s gloomy allegory “Heart of Darkness” in selected works by the great Polish philosopher and science fiction writer Stanisław Lem: *Return from the Stars*, *Solaris* and *Fiasco*. Particular attention will be given to motifs such as the way of perceiving and experiencing completely unknown and unfriendly surrounding, loneliness and alienation of the protagonist and their influence on his psyche, and the moral dilemmas connected with the characters’ urge to develop some form of contact with other civilizations.

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Monks at Sea

This paper seeks to revisit three writers separated by a century, Joseph Conrad, Roger Casement, and W. G. Sebald, exploring a seminal text from each in order to draw out their literary and historical concerns *vis a vis* each other. All three authors wrote from positions of self-imposed exile, between languages and nationalities, and became international literary and historical sensations.

In 1995, W. G. Sebald published *The Rings of Saturn* and devoted an entire section to Conrad and Casement, two late-19th-century writers who, like Sebald, chose to reside in England, and who shared similar professions and concerns. All three writers tried to come to terms with issues of colonial/ecological exploitation by the western world. Melancholia is encoded in their very titles: while Casement's *Black Diaries* and Conrad's "Heart of Darkness" are self-explanatory, Saturn is invoked by Sebald as the malefic planet that visits grief and depression on its victims. While all three works can be read as "travelogues", they also qualify to be categorized as "fiction" or "report" or "diary".

Of non-English origins, all three authors were orphaned at an early age and exiled to Britain, with whom they shared a problematic relationship. Elegiac and ironic in their expressions, they also explore alternative sexual orientations and are reluctant to take up moral positions. The interwoven threads of their styles and concerns, their differences and similarities, are the thrust of this paper.

The Echoes of Polish Romanticism in *Nostromo*

A good example of the intertextuality of the Polish Romantic Joseph Conrad is the enigmatic issue of the "Ukrainic" tropes in *Nostromo*, which have been emphasized mostly in the previous century by the famous Polish writer, Jarosław Iwaszkiewicz. According to him, the South American universe of *Nostromo* in the specific moment, when Conrad spread all the sequences of "Ukrainic" allusions and reminiscences, has been even stretched on the "Ukrainian fabric". The "Ukrainian reading" of *Nostromo* was presented by Iwaszkiewicz in "Życie Warszawy" ("Warsovian Life") in 1964. It should be said that the concept of such speculation about *Nostromo* is not only the idea of Iwaszkiewicz. Zdzisław Najder connects Emilia Gould from the novel with Emilia Korzeniowska, the younger sister of Apollo Nałęcz-Korzeniowski, a private teacher arrested and sentenced in Warsaw 1863. Jennifer L. French claims that the historical background for Costaguana's Revolution was The Paraguayan War, also called The War of The Triple Alliance. In French's opinion, the symbolic figure of The Triple Alliance can be also associated as the triade of Poland's partitions. It's not a coincidence that the biggest victim of The Triple Alliance has been called "the Poland of South America" whereas Francisco Solano López, the Paraguayan dictator has been compared to "the South-American Tadeusz Kościuszko". In the eyes of modern Paraguayan writers owing their inspiration to Joseph Conrad and *Nostromo* it is obvious that the Costaguayan novel has been equipped with Polish symbols. In August Roa Bastos's *El Fiscal* from 1990 (inspired by *Nostromo*) one of the by-plots was dedicated to Polish count, Erwin Brinnicky, the friend of Fryderyk Chopin, playing polonaises and mazurkas during the retreat of Paraguayan army. In my own paper I would like to focus on the Polish-romantic intertextual echoes in *Nostromo*, especially – Zygmunt Krasiński's *The Undivine Comedy*.

Placelessness, Multiplicity, and Problems of Fidelity: Polish Romanticism and the Konradian Spy

In *A Personal Record*, Conrad recounts how his great-uncle, Nicholas Bobrowski, along with officers of Napoleon's *Grande Armée*, had to hunt and eat a dog to survive the winter. Conrad was not only familiar with family tales of the Polish partitions, he was also nourished by Polish Romanticism. Critics highlight the allusion in Conrad's name to Mickiewicz's *Konrad Wallenrod* and *III Część Dziadów*, and use this poetic naming as a point of departure to analyze his Polish identity. Konradian critics, however, consistently read Conrad's relationship to Poland through the Mickiewicz's *nationalistic* poetry and fail to examine how his Konrads, a double agent and a prophet-blasphemer, express the emerging figure of the spy in the Nineteenth Century—a figure of treachery and unknown allegiance, precluding patriotism. In opposition to the Konradian critics' *patriotic* interpretations of these Konrads, Mickiewiczean critics note the poems' ambivalence toward nationalist politics. Mickiewicz's prefiguration of the spy also functions *beyond* the political realm by exploring aesthetic problems surrounding mimesis and the distinction between art and life; the spy lives through fiction, constantly fracturing self-hood and blurring fiction and reality. Not only does Conrad's name and self-identification as a *homo duplex* resonate through Mickiewicz's double agents, his English prose self-reflexively betrays the Polish language and reconfigures the Mickiewiczean spy through his autobiography and political fictions. This analysis of Mickiewicz's poetics of espionage establishes an aesthetic genealogy of the Konradian spy, which challenges the nationalistic reading of Conrad's namesake and examines the literary catalysts of Conrad's Modernist spy.

Narrative Progression in “Heart of Darkness” and *The Turn of the Screw* and the Idea of the Gothic

In his paper, Jacek Mydla undertakes a comparative analysis of two 1898 stories: Joseph Conrad’s “Heart of Darkness” and Henry James’s *The Turn of the Screw*. Mydla puts his analysis in the context set up by critics who have regarded these stories as “Gothic”; e.g., Jennifer Lipka (“The horror! The horror!: Joseph Conrad’s *Heart of Darkness* as a Gothic Novel”), Manfred Mackenzie (“*The Turn of the Screw*: Jamesian Gothic”), Ronald Schleifer (“The Trap of the Imagination: The Gothic Tradition, Fiction, and ‘The Turn of the Screw’”), and others. Mydla argues that in terms of narrative progression these stories do not comply with the formula of the Gothic in that they do not deliver the kind of suspense which he regards as the hallmark of the genre: namely, past-oriented.

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“Why not tell me a tale?”: Dislocating the Genre in Joseph Conrad’s “The Tale” and Premendra Mitra’s “The Discovery of Telenāpotā”

F.R. Leavis, in his project to reorganize the principles of English fiction in *The Great Tradition*, insisted on distinguishing fictional narrative from social reporting and replacing “form” by a deeper enquiry into moral intensity with a reverence for life. Notwithstanding Leavis’s exclusionary re-canonicalization, his essential query remains pertinent in our world with every single tale of pain and loss conforming to a common struggle for survival. In this connection, Modernist fiction exemplifies skepticism about representation and seeks in writing an order of possibility to reinvent life.

This paper attempts to study the generic inventiveness in two modernist tales side by side: Joseph Conrad’s final short-story, “The Tale”, and a mid-twentieth century Bengali story, “The Discovery of Telenāpotā” (“Telenāpotā ābiskār”) by Premendra Mitra. Both these works dislocate supposed expectations from the genre by construing story within story of speculations, suspicions, ambiguities and lies to question even the identity and integrity of the speaker. The present study would apply Jacques Derrida’s observations on the requirement and unsettlement of generic laws in order to follow how the account of the Commanding Officer’s encounter with fog and the Northman in “The Tale”, and that of love, disease and forgetfulness in the mysterious Telenāpotā turn toward uncertain events and characters to displace any opposition between the near and the far, the same and the other.

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Conrad: Anti-Utopist

In my paper I will focus on showing analogies between the works and world-view of Joseph Conrad and anti-utopia as a literary genre. I will try to cover the level of the novel's poetics and the level of its worldview. I will highlight the writer's anti-utopian sensitivity by presenting his relations with British intellectuals from the Fabian Society (especially H. G. Wells).

Evil Female Characters in Joseph Conrad's Literary Output

Joseph Conrad has been undeniably treated as a writer whose literary domain gyrated around a meticulous portrayal of life of men and their adventures. Hence, the vast majority of Conradian researchers emphasize that the weakest point, and, in consequence, the least analysed, aspect of Conrad's literary output is a figure of the woman. The author of the paper cannot agree with the proclamation that female characters that permeate Conrad's literary world are invariably offered an inferior position in relation to male characters, fulfilling the background of the story at their best. The truth is that female protagonists saturating the matrix of Conrad's literary output are many a time responsible for shaping the development of the stories, appearing as equal to the male characters.

However, the objective of the author of the paper is not to study all categories of Conradian women but only those femme fatales whose iniquity is visible in its powerful intensity. Since the notion of evil is a diverse reality, an ensuing analysis of wicked women will therefore be of multifaceted nature juxtaposing women inclined to crime, deceit, pride, passion and a detrimental influence upon men (e.g. Aissa from *An Outcast of the Islands*, Winnie Verloc from *The Secret Agent*, Madame Levaille from "The Idiots", Antonia Avellanos from *Nostromo* or the governess from *Chance*) defending thus a hypothesis that this rarely analysed aspect of Conradian fiction discloses a hidden potential to be one of the most significant in Conrad's fiction.

Sense Perception and Synesthesia in Conrad's Fiction

In this paper I begin with a brief overview of Conrad's representation of the senses in his fiction, paying special attention to representations of smell, touch, and kinesthesia. Having established this general context, I go on to focus on Conrad's combinations of sensory depictions and synesthesia. These are interesting kinds of combination, as one sense is often displaced by and depicted in terms of another. Early in his career in the first works with a Malay setting, we see the other senses dominated by sight and even transformed into visual images; this continues through *Nostromo*. In "The Planter of Malata," the effect of Felicia Moorsom's presence and touch on Renouard is very powerful, and equally productive of sensory images: "The effect on his senses had been so penetrating that in the middle of the night, rousing up suddenly, wide-eyed in the darkness of his cabin, he did not create a faint mental vision of her person for himself, but, more intimately affected, he scented distinctly the faint perfume she used, and could almost have sworn that he had been awakened by the soft rustle of her dress." Additional examples from *The Rescue* and *The Arrow of Gold* show how Conrad extended the range and complexity of his multisensory depictions, as they become less visually oriented and more physically based.

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Conrad's Malay Trilogy and Opera Poetics

This presentation focuses on Verdian motifs in the Lingard Trilogy: *Almayer's Folly*, *An Outcast of the Islands* and *The Rescue* by Joseph Conrad, and their significance for the interpretation of the trilogy. The poetics of the opera is reflected in many aspects of Conrad's prose, such as semi-quotations from Verdi, main plot representation, characterization of the protagonists. The opera provides an important cultural point of reference because it is concerned with the problem of the aesthetic taste, which affects the narrative scope of each of the novels discussed.

These reflections are inspired by Edward Said's discussion of *Aida* and Christopher GoGwilt's findings about Conrad novels and Malay theatre. Edward Said's model of contrapunctal analysis opens space for further investigation of a modernist reproduction of music and of emergence of popular taste. Christopher GoGwilt's inspiring discussion of the notion of musical counterpoint in European and Malaysian tradition sheds new light onto the labyrinth of the cultural decoding process.

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"The Illustration of Life": The Function of Art in Conrad's Novels

In Conrad scholarship it is a commonplace that his imagination is visual, so it is unsurprising that critics have studied the way his fiction has been illustrated, and also analysed how his novels have inspired adaptations into stage and film; less studied, however, are the images of Art inscribed in his novels. This paper will argue that whenever Conrad is writing at his limit, when he is probing most deeply into the human psyche, or when the moral dilemmas he writes about are at their most acute, then he will shift his language into the language of Art, whether this be by transforming metaphor or by a direct allusion. Often this may be found in descriptions of his characters and landscapes or seascapes in terms of painting, though sometimes sculpture may be represented, but in any case the images almost always appeal to visual art rather than sound. The paper will commence with the possible reasons for Conrad's reticence throughout his work; a second section considers the limits of the rhetorical devices that he employs, and the paper concludes with an analysis of the tension and perversity engendered in using a medium—words—to describe something unnameable, yet having to use words to do so.

Conrad's Humour

Joseph Conrad, the Polish aristocrat turned British seafarer, citizen and novelist, is not known as a humorous writer – which is a pity, as there is a good deal of amusement to be derived from his writings. When does Conrad choose to be humorous? We cannot always be sure; and that is part of his appeal.

In this essay, we shall: examine some examples of Conrad's sense of humour; make some attempt to distinguish between humour, irony, and sardonicism (which borders on sarcasm in places, but is not the same thing); wonder whether or not Conrad's sense of humour is in some sense Polish, if there is such a thing (and given that he is in any case writing in at least his third language); and finally, see where our exploration has led us, which may not have been our originally intended destination.

Less can be more, and in some cases very short illustrations will suffice.

Texts and quotations will be taken from, *inter alia*: *Lord Jim*, "The Secret Sharer," *The Secret Agent*, *Typhoon*, *Victory*.

In conclusion, we may note that humour is often best when it is least expected, as for example when Conrad makes fun of street numbering in London. In setting out to examine Conrad's sense of humour, we have in fact explored some examples his indefatigable use of irony: and whilst irony, like pornography, is hard to define, it is equally easy to recognize.

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A Tangled Web or a Many-Splendored Thing? Reflections on Conrad, Literature, and Literary Criticism

While Joseph Conrad's literary and critical writings will be referred to and kept in focus throughout, and the very idea of Literature also commented upon, the main purpose of this paper is to explore the concept and function of Literary Criticism by presenting a series of thematic suggestions. Crucially, of course, consideration will be given to Conrad's own understanding of, and approach to, Literature and Literary Criticism.

It will be emphasised that the place and nature of Literature – as a form of Art and as a particular kind of writing – is firmly rooted in the oral tradition (and its essentially "voiced" character) of which it is a specific kind of emanation, and from which it can never entirely depart, and that in turn has fundamental consequences for approaching it seriously and comprehensively.

It will be suggested – by way of a possibly somewhat novel restatement, although it is not claimed to be an entirely original insight – that Literary Criticism of whatever "school" or "style", as a way of understanding and appreciating Literature in its broader context, always constitutes a subject-object relationship between a beholder and that which is beheld. It will be readily seen that this applies to countless other dimensions of living reality.

In the task of further illuminating this problematic, an exposition of some of Kant's concepts, though not necessarily his overall approach to Literary Criticism as such, will be called upon within a framework of a loose analogy.

Double Agent or Transcultured?

Colonialism has covered extensive concepts such as “transition”, “creolization”, “hybridity”, and “transculturation” in recent years. The core of discussions related to colonialism with the mentioned concepts lead to segregation, exclusion and the spatiality in “identity construction” of the colonized and colonizers.

Joseph Conrad as a canonical author of the nineteenth century has been considered one of the influential writers of modernism. His masterpieces “Heart of Darkness”, *Lord Jim* and *Nostromo* have been analyzed by great thinkers such as Edward W. Said, Chinua Achebe, Benita Parry, and others. For long years, the main characters of these well-known novels have been considered as “double agents” of colonialism who have helped the sovereignty of imperialism and colonization in undeveloped regions. Spatial identity and spatiality have gained unprecedented significance in the aftermath of globalization.

A critique of the influence of space and place in the formation of identity is a central concern of many post-structuralist and deconstructivist approaches in postcolonial contexts. In this paper, I am going to examine the role of space and culture in the identity construction of the main characters of the mentioned novels, Marlow, Jim and Nostromo, in terms of transculturation and contact zones.

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The Dangerous Subject is the Exilic Subject: Conrad's Short Fictions

Examining two of Conrad's best-known shorter fictions, this paper mobilizes the concept of the "native informant" (after Gayatri Spivak) to analyze the textual deployment of subaltern, marginal, displaced, and otherwise dangerous individuals who, by virtue of their speech or specific speech acts, radically query or subvert established regimes of truth. My discussion of the concept of native informing extends to incorporate the notion of alterity – more specifically the exilic condition – that motivates the speech acts, within a broader typology of deterritorialization in the Deleuze-Guattarian sense. I then briefly examine the concept of exilic displacement and loss, both in the historical Polish context of "zsyłka" and later sociopolitical figurations; both figure into Conrad's calculus of alterity.

I first consider "Amy Foster," wherein the tragic protagonist Yanko (a Conrad concealed and made abject) speaks haltingly at first, but then in a torrent of "queer" words that broadcast his foreignness and alienness to the hosting culture, and next assess forms of the dangerous enunciation of alterity in Conrad's most sustained narrative encounter with the phenomenon of outraged speech. In "Heart of Darkness," the danger of language is diffused by the Russian Harlequin as a lead-in to a confrontation with language-master (and master over language, thereby also over silence), Kurtz himself. The Harlequin's modalities of perilous, variously forced or withheld, speech acts are fittingly seen by Marlow as indeed a life-and-death matter; if uttered and heard, mere words may themselves constitute proof of treachery. The Harlequin figure thus emerges as a "native informant" *par excellence*.

A Restless Geography: Europe in *Tales of Unrest*

When dealing with Joseph Conrad's representation of cultures and peoples in his works, it is very common to find extensive analyses of how he portrays "the other", being him/her in most cases an extra-European subject. Without any pretension of being exhaustive, I would like to focus, on the contrary, on how Conrad presents Western characters "at home" in two short stories which have nothing to do with the "exotic" and are included in his *Tales of Unrest* (1898): "The Idiots" (1896) and "The Return" (1898). Conrad notoriously dismissed both stories in his Author's Note to the collection as "an obviously derivative piece of work" in the case of "The Idiots" and "a left-handed production" for "The Return". As often underlined, *Tales of Unrest* marks the end of the Malayan phase and the beginning of the full-length novels season. Its five stories are organized in a specular arrangement that turns out to be crucial because Conrad locates his first African work ("An Outpost of Progress", 1897) at the centre of it, preceded by "The Idiots" and followed by "The Return". Entirely set in Europe (respectively in France and London), the two stories provide a merciless portrayal of one of Europe's strongholds: family (and, by inclusion, marriage and "the couple"). My point is that the two stories should be examined in the context of this collection, which evokes from its very title the uneasiness and instability (*unrest*) pervading the texts; my aim is to attempt an intertwined reading of these two very different and unusual pieces of work in Conrad's canon.

Visual Adaptations of “Heart of Darkness”

In contemporary visual culture we may observe the rise of a new myth - the myth of “Heart of Darkness”. Artists reimagine the well-known story in various media: the most obvious example being F.F. Coppola’s cinematic adaptation *Apocalypse Now*. But there are also the lesser known ones, with Conrad’s novella appearing in theatrical form on the Bulgarian and British stages (a performance by Museum Theatre directed by Valeriya Valcheva in Sofia and the production by the Imitating the Dog theatre company in London), in the form of a sand animated film directed by Gerald Conn, or the anime-influenced Brazilian/French animated feature “Heart of Darkness”, by Rogério Nunes. Additionally, not to be left behind, there are a number of graphic novels and comics depicting the story, starting with the famous version by Catherine Anyango and David Mairowitz and ending on the Instagram videos/comics volume by Sascha Ciezata. In the present paper I wish to explore visual representations of Conrad’s fiction in *Heart of Darkness. A Graphic Novel*, by Catherine Anyango and David Zane Mairowitz (2010), and in *Joseph Conrad’s Heart of Darkness*, adapted by Peter Kuper (2020).

Digital Footprints: The Reception of “*Jądro ciemności*” (“Heart of Darkness”) on YouTube

This presentation focuses on the popular reception of Polish versions of Joseph Conrad’s canonical text on YouTube. The top of the list of short films is a review-summary of “*Jądro ciemności*” posted in 2016 by Mietczyński, which is a pseudonym of Bartłomiej Szczęśniak (b. 1992). The persona he created in his series of summaries of Polish and international literary canon is Profesor Niczegó (Professor of Nothing), whose iconoclastic reading of Conrad’s masterpiece should not be shrugged off for a number of reasons. The sheer number of viewings (more than 800,000 as of February 2022) reflects the popular need to question canonical texts. Despite his cynical pose, swear words, Silesian dialect, and lisping, Profesor Niczegó knows the nuts and bolts of literary studies. Scratching off the polite complacency of standard interpretations, he captures the essential conflicts, and points to the similarities between the world described by Conrad and the current global politics and economy. For all its emphatic crudeness and impudence, Mietczyński’s reading of “*Jądro ciemności*” echoes and brings to the surface the iconoclasm that informs the original text. “Heart of Darkness” was in its own time and still is a text subverting certainties, exposing the hypocrisy of colonial systems and the evil in each of us. Profesor Niczegó bears witness, despite his impatience with the density of Conrad’s narrative style.

Narrated Drama: János Gosztonyi's *Bűvölet* as an Adaptation of Conrad's *Victory*

Of the few creative responses to Conrad's fiction in Hungarian literature, the theatrical adaptation of *Victory* entitled *Bűvölet* (*Enchantment*, 2002), by János Gosztonyi, is perhaps the most interesting. Gosztonyi employs a form of metalepsis by making Conrad himself one of the characters. Named "Konrad" in reference to one of the writer's original Polish forenames, he is a sea captain and performs a double function in the play: he both takes part in the action to some extent and acts as a personified narrator. Konrad's participation in the action is comparable to that of Captain Davidson in *Victory*, who does not feature in this play. As a narrator, Konrad gives the audience background information on Axel Heyst (called simply Axel here) and on the events, while talking to an obscure voice (HANG) in the early scenes of the play, and again at the end. He thus takes on the role of both Davidson and of the first-person narrator who tells Part I of the novel. In this paper, I will argue that Gosztonyi's adaptation dramatizes a characteristic feature of Conradian narrative, the sense that we are perceiving the world through one or more reporting consciousnesses. This results in the loss of some of the immediacy of drama but also in a more authoritative and more direct presentation of background information on characters and plot. *Bűvölet* is a curious case of a play adapted from a novel, one that retains some of the generic characteristics of its hypotext.

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Conrad in an Age of Social Justice

It's getting easier to teach Conrad to my undergraduate students. I used to have to first justify his writing—usually “Heart of Darkness”—in the face of a post-colonial critique led by the idea that, apart from or together with his *oeuvre*, Conrad was “a thoroughgoing racist.” Yet once we had read “The Congo Diary” and discussed Achebe, there was little time to go into other aspects of Conrad. That state of affairs may be changing. For one thing, the preoccupations and concerns one finds in social justice conversations today seem to make *The Secret Agent* more amenable to classroom study than “Heart of Darkness”. Examining here the individual in crisis gives the teacher more chances to talk about Conrad’s tendencies and contributions, and allows us, as teachers of Conrad, to come off the defensive a bit. Before, I had to offer up “Heart of Darkness” as a kind of sacrificial lamb and then defend it to some extent. Why this change may be occurring for me may have to do with the former preoccupation with overt politics giving way to more ability to relate to the search for self-knowledge, even political self-knowledge. Reading *The Secret Agent* and thinking about social unrest and violence may make students feel like Conrad knew something about these things. Perhaps these conditions make it easier for them to consider vicariously a character’s ethical self-examination, something akin to self-reflection “in a mirror.”

**First Encounters:
Joseph Conrad on Reading Lists Among Teachers
and Students**

The field of Conrad studies, without a doubt, unites academics across the globe, bringing to light hundreds of the variously oriented aspects of Joseph Conrad's oeuvre. It might be worthwhile, though, to look at the questions that arise about Conrad among students and teachers at the lower educational levels via a perusal of various world literature reading lists. Which titles are more popular than others and why? What questions are usually raised during in-class discussions? How is Conrad codified in the respondents' imagination? What are the teachers' opinions on the national choices of given titles to be included as obligatory/ auxiliary topics? The aim of this article is to extend the scholarly debate on the author of "Heart of Darkness" into a comparative analysis of the results of the research conducted among Polish, Ukrainian and Nigerian interviewees representative of these nationalities, and especially, to determine what is meaningful in the context of the critical reception of the writer.

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The Reception of Joseph Conrad in the German Democratic Republic (GDR)

The reception of Conrad's fiction in the German Democratic Republic (GDR) can be divided into three parts considering its publication and translation history: from 1949 until 1954 with no new editions; from 1955 until 1973 with adoptions of West German translations; from 1974 until 1990 with totally new translations. The mentioned periods correlate more or less with a political-ideological occupation. It started with the clear rejection of his work because of its alleged anarchistic contents until the early 1960s. Then Conrad was rediscovered based on Soviet Union academic research and through Arnold Kettle's communistic approach until the mid-1970s. In the following years, an independent branch of research with literary, political, philosophical and ideological dimensions was developed based on Marxist-Leninist thinking. In total, thirty-six different single-book editions of Conrad's works, with a total number of about 1.5 million printed copies, were published in the GDR as long as it existed. Further research suggests Conrad's complete works would probably have been published over the next few years, if the GDR had not ended through reunion with West Germany. Only a few novels or short stories were considered unsuitable for publication. This decision seems to have been made on the basis of a literary appraisal, and not solely on political-ideological criteria. Over the years, Conrad was acknowledged as an important cultural legacy, as a great novelist of world literature and (partly) as an engaging author for young readers. This research is part of the project "The European Reception of Joseph Conrad".

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Methodology of Studying Joseph Conrad Globally in XXI Century. Reflections on the Publishing Strategy of the Series “Conrad: Eastern and Western Perspectives”

It is a truism to state that Joseph Conrad was a world writer and that there is a huge transnational potential inherent in his literary works, with their significance being both particular and archetypal. It has been explored, *inter alia*, in the thirty volumes of the series “Conrad: Eastern and Western Perspectives” published so far. The paper briefly presents the scope of problems and authors examined in this series, as well as its principal research profiles. It especially focuses on global investigations of the Polishness of Conrad’s oeuvre there as accomplishing the publication strategy consciously applied by its editor, and is crowned with the proposal to continue this methodology in XXI century. It also suggests possibilities of applying it to study of some other aspects of this writer’s literary output.

"Those Carlists make a great consumption of cartridges": Conrad's Gun Runners

In Conrad's oeuvre there is no shortage of contraband arms and ammunition. "The *Tremolino*" and *The Arrow of Gold* suggest that he had helped to supply the Carlists during the final throes of the Carlist Wars. Such narratives as "Karain", "Freya of the Seven Isles", and *The Rescue* confirm his fascination. The only documented evidence that connects Conrad with gun running is Helen Chambers's recent discovery that the Dutch authorities had found contraband weapons aboard the *Vidar*. Rather than follow a biographical thread, however, this paper considers some of the moral and figurative implications of writing about illicit weaponry.

Like other kinds of clandestine behaviour, running guns is neither morally neutral nor morally fixed in Conrad's oeuvre. Everything depends on who is doing it, where, when, and in whose name. Lingard acts in friendship, Blunt and Doña Rita from conviction, the narrator of "Karain" for gain, Monsieur Georges for adventure and a stirring cause. Knowing the power of political rhetoric to smirch or beautify, Conrad also recognised that one person's lawless brute is another's self-denying patriot. In short, the *topos* brings out in him the dramatist, the ironist, and the moral cartographer.

For Conrad, gun running offered a cluster of topics – criminality, loyalty, legitimation, the protean faces of colonialism, the making and breaking of nations. All of these concerns raise questions about boundaries and jurisdictions, and gun running by its very nature requires lines crossed and sides taken. What is more, it makes a powerful metaphor for the work of transnational fiction.

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